

# La liberté

- La liberté se prend mais ne se donne pas.
- La liberté pour le commun c'est le libre exercice des habitudes. Pour nous, c'est franchir le permis.
- La liberté n'est pas accessible à tout le monde, pour beaucoup elle se place entre la défense et la permission.



## Folio

KPFK 90.7 FM

July 1981

*Freedom. Freedom is taken but not given. Freedom for most people means the free exercise of their habits. For us, it means going beyond what is permitted. Freedom is not accessible to everyone; for many, it is situated between prohibition and permission.*

—Georges Braque

# LAEMMLE THEATRES

**LOS FELIZ**

HOLLYWOOD  
1822 NO. VERMONT  
664-2169



**MONICA**

SANTA MONICA  
1332 2ND STREET  
451-8686

From the author of  
"GHOST STORY."

**STARTS July 1**

"A RICHLY TEXTURED WORLD OF HORROR...  
A NEARLY FLAWLESS GEM OF SUPERNATURAL  
MYSTERY."  
—WASHINGTON STAR

For those filmgoers who have forgotten what a classical supernatural horror film can be, "The Haunting of Julia," is an exquisite reminder of the eerie beauty to be found in a well-told ghost story.

Unlike the current trend in horror — dull stories relieved by frequent splashes of blood and gore, depending entirely on the shock effects of mutilating violence — the traditional tale of horror

draws its life from sinister atmosphere, sophisticated psychological characters and, above all, the poetry of dread, that fear of the felt but unseen (or worse yet, almost seen) menace lurking behind a half-opened door or beyond the dark stairway.

WASHINGTON STAR

**MIA FARROW** in

*The Haunting of Julia*

Starring KEIR DULLEA

**R**

"Whether for its exotic luxuriance, for its French postcard imagery, or for its venture into the sexual minefield, "***Voyage en Douce***" is an ORIGINAL.

***Dominique Sanda*** is stunning... not since Rita Hayworth has an actress parlayed her sexuality the way Sanda does in

***"Voyage en Douce."***

—Carrie Rickey, Village Voice

**Voyage en Douce**

*Dominique Sanda* *Geraldine Chaplin*

A film by MICHEL DEVILLE



what women talk about when men aren't around

**WESTLAND TWINS**

10754 W. Pico (East of Westwood)  
474-9589 A Laemmle Theatre

NOW PLAYING

# Folio

## KPFK 90.7-fm

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The KPFK Local Advisory Board meets on the third Tuesday of each month, 7:30 p.m., at the station. Observers are invited to attend.

**KPFK Switchboard:** 213/877-2711, 984-2711, 980-5735. Open Mon.-Fri., 9:30 a.m. to 5:30 p.m.

**PACIFICA FOUNDATION:** 5316 Venice Blvd., Los Angeles 90019, 213/931-1625.

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**KPFT:** 419 Lovett Blvd. Houston TX 77006.

**WBAI:** 505 Eighth Ave. New York NY 10018.

**WPFW:** 700 H St., NW, Washington D.C. 20001.

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It's 3:00 am, Sunday night is turning into Monday morning. The hills are dark, the wide, empty streets are slick with a splash of dew. Sunday night is a quiet night, unless, of course, you listen to *Smoke Rings*. At 3:30 am the phone rings and it's a round, cheery voice: "I don't know how you do it! John Breckow, how do you do it?" I thought you'd never ask.

*Smoke Rings* Sundays at Midnight) and *Le Jazz Hot and Cool* (Fridays at 8 pm) offer a unique treasury of timeless shapes and forms of musical beauty. Charles Mingus, Duke Ellington, Louis Armstrong, Charlie Parker, Billie Holiday, Lester Young, Lennie Tristano, John Coltrane, Eric Dolphy. These are our national treasures. Jazz.

As a kid I loved to listen to the radio late at night. Old blues, R&B, rock, gospel, and jazz, all coming out of my little transistor cuddled under my pillow. I wanted more! In my quest, I went to junk and Goodwill stores, and old record shops with walls of records and crusty collectors telling lies to each other. I went to the Ash Grove to hear blues, and Shelley's Manne Hole to hear jazz. I was underage, but could pass at the Manne Hole, so it was in that dive that I wrote my first music review for the *Glendale News Press*. I was 17.

After moving to Santa Barbara in the early '70s, I began jazz and blues broadcasts at KCSB-FM, and organized the "Santa Barbara Blues Society." Some of the artists who came to perform included Mance Lipscomb, Johnny Shines, Eddie Taylor, L.C. "Good Rockin'" Robinson, and many other legendary and unknown masters of the blues. They all played their hearts out for chump change. These rich artisans, poets, and philosophers who lived in near poverty left a truly profound impression on me.

I continued writing for local, national, and international publications. I lectured at black music history courses at UCSB, and taught a history of jazz course at Santa Barbara City College. In 1974 I travelled 7,000 miles of the Southern U.S., and came back to California about a thousand records heavier from this American music adventure.

In the mid-'70s I worked for National Public Radio, covering three Monterey Jazz Festivals, and the San Francisco Blues Festival. I interviewed Eubie Blake, Dizzy Gillespie, Max Roach, Roy Eldridge, Baby Lawrence, and others. Tim Owens (now producer of *Jazz Alive* for NPR) and I produced a tribute to Charlie Parker. These activities a prelude to the now active programming of jazz by Public Radio.

In 1974 I returned to the L.A. area to reside in Pasadena at the newly-formed Charlie Parker Laboratory for Comparative Ethnomusicology funded by the late Sherman Fairchild. I produced concerts for that school featuring Barney Bigard, Art Pepper, John Carter and Bobby Bradford, and Joe Albany. The Lab's remote recording unit went from jazz clubs to catch the brilliant "state of the art" improviser Warne Marsh to South Central Avenue to record gospel services by Rev. Lonnie Ferris. After six months funding was discontinued and the Lab was dissolved with a 24-hour marathon/Bird-a-thon. We stayed up for 24 hours and listened to Charlie Parker records.

In 1975 I formed Tishomingo Records and played a part in the rediscovery of the legendary Bob Wills Tiffany transcriptions.

The search continues. For the past four years I have offered unique musical broadcasts here at KPFK. My listeners have developed into a sophisticated and adventurous audience that can appreciate the depth of the jazz spectrum. They range in age from 17 to 73, with a lot of musicians in between.

Coleman Hawkins, Cecil Taylor, Jelly Roll Morton, Bud Powell, Mary Lou Williams, Count Basie, Gil Evans, Clifford Brown, Earl Hines.

This is an audio-history of American music, from the '20s to tomorrow! So, please don't call me a disc jockey!

JOHN BRECKOW  
by John Breckow

# At the Mike

# Week at a Glance

	S	M	T	W	T	F	S
6a	Gospel Caravan	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Morning of the World
7							Music of South Asia
8							Nixon Tapes
9	Bio-Cosmology Jack Gariss	This Morning (news, features, articles, calendar)	This Morning	This Morning	This Morning	This Morning	½ Way Down the Stairs
10		Folkdance with Mario	Folkscene / Larman	Folkdance with Mario	Folkscene / Larman	Independent Music	Social Movements/ From This Point Forward
11	Dorothy Healey	Morning Reading	Morning Reading	Morning Reading	Morning Reading	Morning Reading	Folk Music
12p	Many Worlds of Music	P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	
1		Noon Concert: Music of the Americas	Noon Concert: At the Keyboard Leonid Hambro	Noon Concert Malloch	Noon Concert: Chapel, Court & Countryside	Noon Concert: Soundboard	The Car Show
2	Sunday Opera	Alan Watts	Afternoon Air	Afternoon Air	Afternoon Air	Afternoon Air	Ballads, Banjos & Bluegrass
3		Afternoon Air					We Call It Music

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## Morrison: Artist in Hell

Tune in on Thursday, July 2 at 8:00 pm for a special rebroadcast of a documentary which analyzes the life and work of Jim Morrison, poet, lyricist, and lead singer of The Doors, who died ten years ago. The program features the poetry and prose of Morrison, as read by David Birney; his music; interviews with friends and associates, including members of The Doors; the use of reptilian imagery and the importance of Nietzsche in his work; an examination of the sources of Morrison's mass appeal; and more. Produced and written by Clare Spark in 1971, this documentary/montage has been lauded by the Los Angeles *Times* as "a landmark Pacifica program."



## Ashland Shakespeare

We conclude our coverage of the Ashland Shakespeare Festival with a live broadcast via satellite of *Two Gentlemen of Verona*, Friday, July 3, 8:00 pm. The Festival is celebrating its 46th year of existence: the oldest Shakespearean theater in the Western Hemisphere. The broadcast originates from the outdoor Elizabethan Theater in Ashland, Oregon.



## American Music Weekend

In celebration of America's independence, KPFK presents three special days of American music July 3-4-5. The great variety of styles and origins of American music will be explored, from the songs of the Eskimo to the music of the American theater; from jazz to the avant-garde. Just a few of the highlights include programs on American Indian music; women composers; the music of Charles Ives; Pauline Oliveros; Frank Zappa and Edgard Varese; Sun Ra; John Coltrane; gospel; a complete presentation of Philip Glass' *Einstein on the Beach*; and much, much more. Please check hour-by-hour listings for detailed information about each program. In addition, KPFK listeners are invited to attend either or both of two live performances: on Saturday, July 4, 8 pm, jazz saxophonist Fostina Dixon and her ensemble; on Sunday, July 5, 8 pm, Emmet Chapman performing on his own invention, the Stick, with drummer Bruce Gary. These concerts are provided free of charge. Call 213/877-2711 during business hours for seating reservations. Tune in all weekend long to discover (or re-discover) the rich musical heritage we all share.



## Big Mountain

*Big Mountain: Now that the Buffalo's Gone*, will be broadcast as part of The Afternoon Air Thursday, July 9. This documentary examines PL 93-531, the legislation calling for the latest Navajo Indian "removal." Relocation was a major part of U.S. government Indian policy for much of the 19th century; once again, it has been revived. Produced by Burton Segall, the program explores the ecological consequences of the changes brought about by relocation, and the views of those who resist this threat to their homeland and culture.



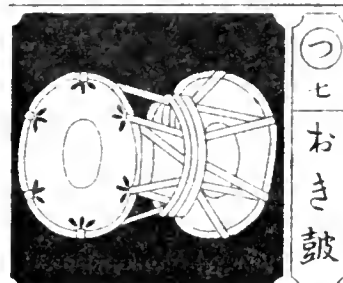
## Northern Ireland Teach-In

On Thursday, July 9, 6:30 pm, KPFK hosts a discussion featuring panelists representing three perspectives in the ongoing conflict between Northern Ireland and Britain. We will hear from the Catholic Republican minority, the Protestant Loyalist majority, and the British. Some of the topics for discussion will include: the issue of political prisoner status and the hunger strikes; whether the IRA should be viewed as a terrorist organization or as a national liberation movement; and more. You are invited to attend this teach-in free of charge. Please make reservations by calling 213/877-2711 during business hours. KPFK is located at 3729 Cahuenga Blvd. West in North Hollywood, just off the Lankershim exit of the Hollywood Freeway.



## World Series X: Double Concert

Tuesday, July 21, 8:30 pm, join us for a special double concert featuring the music of Vietnam, as performed by Lu-Lien, and Japanese-American Buddhist drumming, with the Kinnara Taiko ensemble. Mr. Lu-Lien has been performing traditional Vietnamese music for 40 years, and has toured internationally. We'll hear music for *dan co* (fiddle), *dan tranh* (zither), and *ty ban* and *dan sen* (lutes). Kinnara Taiko is a local group of Japanese-Americans who draw on a blend of traditional Japanese Buddhist taiko drumming and on American popular music. The ensemble will perform on some 20 drums, along with bells, flutes, and shank shells. The public is cordially invited to attend this special recital in person. While there is no charge for admission, reservations are recommended, as seating is limited. Call 213/877-2711 during business hours. KPFK is located at 3729 Cahuenga Blvd. West in North Hollywood.







## Film of the Month



### Film of the *What?* Club?

During our recent fund drives, some of our "pitchers" may have accidentally lapsed into the easy description "Film of the Month Club," but you were more likely to have heard a reference to our showing "about 12 films a year," with no specific commitment to a lunar cycle.

Good films are quite scarce these days. Furthermore, release dates follow holidays, and well-charted film attendance patterns, rather than the calendar.

In order to obtain the best quality films for our members, it seems sensible to accomodate our screenings to the availability of interesting movies, rather than latching on to just anything in order to meet a deadline. This means that some months there could be two (or more) films, while other months would pass without a screening. It should average out about the same as before.

We'll continue to try to pin down the screening(s) in time for the relevant *Folio*, but frankly, we've encountered an increasing tendency on the part of the distributors to make plans at a comparatively "last minute." When we ask for an August 18th film on the 8th of July, they think we're a bit "touched." Additionally, *Folio* Editor Audrey Tawa is doing an amazing job of getting to the printer on time or early (egads); thus, we've had a lot of white space on this page lately. So listen to KPFK, and don't forget the postcard gambit.

Meanwhile, we are immensely indebted to Laemmle Theaters, and particularly, our liason and Film Club Godfather, Bob Laemmle, for continuing support. Most of our fine foreign films are obtained through Bob's direct intervention. It is clear that the Film Club as we now know it could not exist without the wonderful cooperation and assistance of the Laemmle organization.

Barbara Spark

### Reservations.

Unless otherwise noted, announcements will air for the week prior to film showings, reminding you of the date for phoning in your reservations for that screening. Normally, it is the Thursday before the screening, from 6:00 pm to 9:00 pm, over 213/985-5735.

### Film Club Card.

You are always required to have your Film Club Card in hand when you call for reservations, and when you arrive at the theater for admission. Thanks for your cooperation.

### Post Cards.

If you'd like written notification about those features NOT printed in the *Folio*, send in a bundle of self-addressed regulation post cards (with 12 cent postage on each one), and we'll send you information each time about upcoming films.





# Report to the Listener

Our Declaration of Independence was more than empty words.

You contributed \$35,000 more than our ambitious goal of \$150,000.

The balance sheet for this fiscal (October 1, 1980) year so far: Income is up from subscriptions by \$93,000. Income is down from community events by \$20,000. Expenses are up over last year, primarily for utilities, postage, and wire services, roughly \$30,000. Our debt is reduced from \$75,000 to \$40,000.

We are planning to increase salaries for the entire staff. After four years we will begin to catch the pace of inflation, if not yet make up for lost time.

It was a strong message from you that KPFK is needed and that you want the best we can deliver. We pledge to do that.

There are many new things contemplated for the year to come. After much talk, we are beginning to show signs of increased diversification and integration of our programming. This should better reflect the racial and ethnic diversity of Southern California. We seek to nurture communication among groups which may have difficulty meeting in other contexts.

By the time you read this KPFK will be producing a weekly Spanish language news and culture magazine. We hope soon to be able to provide a regular Spanish language news program. We are also expanding our efforts in the black and Asian communities, with a summer training and recruitment program.

It is clear that many of you have responded to the quality of our international coverage. We hope that we can do the same analytic and first-hand reporting on conditions here in California, as we have done in Latin America, Europe, Asia, Africa, and the Middle East.

In spite of our improved fortunes, our resources are still very limited. Our ability to deliver on these goals will depend on our continued growth. It is not sufficient to have programming staff as limited as one full-time Public Affairs person, two full-time News staffers, and one and 3/4 music people.

What is produced by KPFK's staff and volunteers is further limited by the lack of investment in equipment. It has been ten years since any major purchase was made. But there are plans for this, too.

We are looking to the Friends of KPFK to meet this challenge. They have set for themselves the goal of improving the facilities at KPFK.

The first priority is the completion of KPFK's long-awaited new transmitter. This is well along. Almost all of the equipment has been delivered, all has been purchased, BUT: *this has been done by borrowing money.* These funds must be repaid by the end of the calendar year.

The Friends of KPFK has made a commitment to raise the \$25,000 to \$50,000 which is needed. To do this we are planning a major fund-raising event in early December. This event will have the goal of raising \$25,000.

In addition, the Friends organization will be conducting personal fund raising, small events, and group solicitation to raise the additional amount necessary. (The amount will vary depending on the final site selection, to be made by July 1981.)

I hope that you will join your local Friends chapter, or help start one. By the time you read this, we will have a Friends coordinator to replace Mario Casetta, who is on sick leave. There are eight chapters now functioning, and more people call every day interested in forming new ones. Please call 213/877-2711 during business hours for information.

And speaking of Mario: This wonderful man is back on the air, extolling the wonders of physical therapy and the staff at Kaiser Hospital in Inglewood. Mario returned

to the air with a little limp on June 8. While he will be doing his programs regularly, he will not be returning to staff for a few months.

Much appreciation to all of you who have written and wished him well in recovering from his stroke. He is clearly on the way to a full recovery, thanks to his spirit, energy, and good humor.

With that spirit and good humor in mind, I invite you all to stay in close touch with us as we seek to serve you and the principles of the founders of Pacifica: to enhance the cultural life of our community. . . to help resolve the terrible conflicts among nations and peoples of different races, religions, and ethnic groups. . . and to bring you news you can hear nowhere else about our world and our community.

Thanks again for your massive support. May it continue and grow.

Love and thanks,

Jim Berland  
General Manager

P.S. The Los Feliz chapter of Friends of KPFK will hold a social gathering on Sunday, July 19 from 4-7 pm. For further information, call Allen at 213/662-9989.

*Look for more details and information about the activities of the Friends of KPFK in the August Folio. We hope to provide a list of local chapters as well as news about goings-on.*



# Sour Apple Tree

*Last month's column was headlined Listening to Clio: Radical History, Not Rhetoric, and contained the statement that "Pacifica legitimizes its authority through an historical and dialectical approach to politics and culture alike." What do I mean by that? This month I offer an approach to programming which breaks down the usual dichotomy between politics and culture: a suggestion that will deepen our understanding of the politics of culture and the culture of politics and perhaps unify our audience in the pursuit of a shared cultural goal. The focus of the statement which follows is specifically on the arts.*

Clare Spark  
Program Director

*But it is through the malice of this earthly air, that only by being guilty of Folly does mortal man in many cases arrive at the perception of Sense. A thought which should forever free us from hasty imprecations, upon our ever-recurring intervals of Folly; since though Folly be our teacher, Sense is the lesson she teaches; since if Folly wholly depart from us, Further Sense will be her companion in the flight, and we will be standing midway in wisdom. For it is only the miraculous vanity of man which ever persuades him, that even for the most richly gifted mind, there ever arrives an earthly period, where it can truly say to itself, I have come to the Ultimate of Human Speculative Knowledge; hereafter, at this present point I will abide. Sudden onsets of new truth will assail him as the Tartars did China; for there is no China Wall that man can build in his soul, which shall permanently stay the irruptions of those barbarous hordes which Truth ever nourishes in the loins of her frozen, yet teeming North; so that the Empire of Human Knowledge can never be lasting in any one dynasty, since Truth still gives new Emperors to the Earth.*

Pierre, or the Ambiguities,  
Herman Melville, p. 197.

*For surely no mere mortal who has at all gone down into himself will ever pretend that his slightest thought or act solely originates in his own defined identity.*

Ibid., p. 208 (Signet paperback)

Pacifica programs in the arts have and will attend to what is new, important, and enduring in American and international culture while:

1. Providing artists with direct access to publics in order to explain their work and its intentions, such views to be contrasted with official interpretations and the responses of varied publics.
2. Examining how received ideas, cultural institutions and routines affect artistic decisions, i.e., the pressures and limits which determine cultural practices. How autonomous can artists be? What interests oppose and delimit artistic "freedom"? How do mainstream, alternative, and oppositional art forms differ or blend?
3. Locating recent cultural events within American social history and within the interplay among "high," "commercial," and "indigenous" cultures.
4. Reviewing historic relations between vanguard artist and the audience (Renato Poggioli's Romantic adventurism, agonism, antagonism, and nihilism), and discovering which artists are challenging those relations by finding new audiences and new social roles.
5. Analyzing the "frames" in which institutions—media, museums, schools, and universities—present cultural events and artifacts. How do such factors as museum installations, the syntax of exhibition labels, the paradigms which determine significance and which explain how history happens and how society works, shape the experience of the public? How do audiences accept, reject, and transform cultural messages?
6. Investigating how cultural institutions have been responding to the aspirations and demands of the liberation movements of the Sixties. What are the limits of reform? What assumptions about the artist in society are contained within the demands of independent producers and community groups? What is the range of art-political opinion that supports or

opposes public pressures on artists and arts institutions? Is there a contradiction between "democracy" and "excellence"?

7. Demonstrating how the arts can mystify or clarify consciousness. The imagination contains possibilities for both deception and transcendence. Similarly, a radio program can mystify the social processes which create culture, simultaneously reinforcing dependency on "experts" who explain the world to their liking. Can this series embody social processes which enhance the audience's capacity to formulate independent critical judgments?

## Significance of Pacifica Programs to the Humanities and to the Nation

The survival of culture in America appears increasingly to depend upon the (now jeopardized) willingness of government bodies to vote dollars for the arts. I have attended innumerable conferences, legislative hearings, and NEA policy sessions, and conducted many interviews with government officials, arts administrators, and other institutional policy-makers. I have also interviewed a cross-section of individuals and community groups seeking to reform existing arts institutions. In what terms are the arts discussed? How is the arts public imagined? To what extent do the funding sources set limits on what arts will be preserved or generated? What are reformers asking for, and which of their demands are likely to be met? What do various publics think the arts are about? Why are some people polarized around issues of censorship and "cultural imperialism"? I.e., what has "democratization" of the arts come to signify? What could democratization be? How are we thinking about these issues here at Pacifica?

Pacifica programs intend to illuminate the debate over arts and social policy by bringing recent humanistic scholarship to the attention of an interested public, and by engaging the public in discussions which will build upon a critical, historical approach to the study of the arts in

society. Properly publicized and disseminated, such discussions could help to clarify what is now a very murky set of debates, by examining the historical roots of current conflicts and current consensuses. We look at art-making as an ongoing social process. We take the imagination—which embraces or rejects art—to have a social history. To elaborate: Art (and I mean all the arts) is still talked about as if it were more or less *good*; as if it were created by more or less *great* individuals (situated in art history but not in social history); as if it had universal, timeless value and significance. There is the certified art object, always “good,” and there is the audience, “good” insofar as it has been “developed” to apprehend the art object’s “goodness,” i.e., its “aesthetic quality.”

There is another way to think and talk about art and the audience. Art objects can be discussed as social artifacts, art-making can be seen as a social process (with social roots and social consequences), and the imaginations of artists and audiences can be conceived as having social histories—histories which determine whether relations between artists and audiences will be friendly, ambivalent, or antagonistic. This critical, historical methodology does *not* dissolve the achievements of individual artists; on the contrary, it deepens and extends artistic meaning. But in the critical approach, the moral component shifts away from the “goodness” of taste toward the dilemmas of people accepting or resisting established authority.

Here are some examples of how arts policies are discussed, and some examples of how the social role of the arts has been construed by groups with differing social commitments. In recent studies, the sociologists Paul Di Maggio and Michael Useem observe that the audience for the high arts is overwhelmingly elite. They suggest that more “education” and “outreach,” and additional funding for participatory and community arts will be needed to “democratize” the arts. DiMaggio and Useem do discuss the ways elites block access to the arts (and their reasons for do-

ing so), but they do *not* explore the ideological content of artworks, i.e., the class monopoly of creativity in general, or the ways artworks may embody values and ideas antagonistic to democracy. Their omission is striking in view of the criticisms leveled at arts institutions by scholars and activists since the Sixties. For instance, the November 1978 policy review panel, NEA/Media Arts, urged that agency first of all to stop “cultural imperialism,” that is, to counter the tendency of dominant institutions to present the high arts of Western Europe (and their offspring) as a yardstick by which all other cultural artifacts are to be measured for “quality”; and second, to respond to the needs of women, labor, and minorities. Had the policy review panel continued this discussion, it might have revealed divergent and incompatible views concerning the social meanings of artworks.

Consider now some left-wing opinions on the role of the vanguard. Stalinists see the vanguard arts as the dying wail of bourgeois society, and as the carriers of values inimical to the interests of workers. Theorists in the Trotskyist tradition, tending to believe that “nothing is too good for the workers,” think that the arts engendered and enjoyed by the bourgeoisie should be made available to all. The critical theorists of the Frankfurt school tend to see the high arts in general as repositories of the truths capitalism represses in everyday, material life.

Conversely, cultural nationalists and separatists reject the high arts as instruments of white male domination, and embrace only those “traditions” which they perceive as reflecting purely “black,” “hispanic,” or “female” experience—dismissing the rest of culture as meretricious at worst, irrelevant at best. The cultural nationalist position seems, as I have described it, intolerant and philistine. But consider what it is reacting to. I recently heard a long retrospective of the work and career of George Gershwin, produced and written by Miles Kreuger and presented on Na-

tional Public Radio. Kreuger framed his program to carry this message: Gershwin’s early death halted his inexorable upward progress toward the writing of truly good music—symphonies and more operas. Now, one could argue that Gershwin’s early work was musically as brilliant as the late. And where did Gershwin’s music come from? There was only one passing (and belated) reference to the importance of black music for Gershwin’s work, and no discussion at all of the significant interactions between black and Jewish entertainers in the early twentieth century. Kreuger was equally oblivious to Gershwin’s problematic relations with women, and the sexism of his collaborators’ lyrics. Voyeuristic anecdotes, adulation, and laments for the unwritten American symphonic masterpieces comprised the content. Kreuger’s work is the rule, not the exception; even in alternative media, fans look for heroes.

The positions I have sketched here are comforting in their simplicity, soothingly unambiguous, well-tailored to the rapid-fire headline style of modern mass media. I believe we need a more subtle, thoughtful discourse in public media. Such a discourse exists and has its own full, interdisciplinary lineage. An impressively broad and nuanced body of cultural criticism and history has been developed by humanist scholars, critics, and artists during the last twenty years—prefigured, perhaps, by the work of E.P. Thompson and Raymond Williams in England. (See, for example, the breathtaking chapter on Methodism in Thompson’s *The Making of the English Working Class*.) Some of

*continued on page 36.*

# Two American Composers

## Lou Harrison & Carl Stone

*Earlier this year, Carl Stone, a composer himself, as well as KPFK's Music Director, had the occasion to talk with the pater and mater familia of new music in California, Lou Harrison and Pauline Oliveros. This month, in the first of a two-part presentation of these interviews, we offer Carl's conversation with Lou Harrison. This article originally appeared in the New Music America Festival '81 Catalogue.*

**Carl Stone:** Lou, in 1926, when you came down from Portland, Oregon, you were nine years old. Were you at that time aware of your musical interest and talent, or was that something that developed in you later on?

**Lou Harrison:** I played the piano, and I wrote my first piece when I was ten, I suppose as a probable result of the dislocation from Portland. But there was also the death of an older woman I was very fond of. I think that happens to a lot of composers: something serious happens and then you do something. At the same time I started to remodel the family phonograph and build instruments. That's been a concurrent activity of mine ever since I've been interested in music. I can't see how you can be interested in music and not be interested in instruments.

**CS:** Was there someone who served as a model for you in those early years?

**LH:** I don't remember, but I suppose it would have been the music that my piano teachers gave me because I had no idea about composers, really. I did start reading by the time we moved; we moved to various places in California. I was in eighteen schools before I graduated from high school. Incidentally, it's something I recommend, as survival techniques you learn, you learn to survive in this way. I've not regretted it at all.

**CS:** Perpetually the new kid on the block. Did that dislocation affect your music in a positive way?

**LH:** I'm wondering now whether my interest in music did not come from the wariness of having to relocate all the time. It gave me something to hang on to that I could take with me. You can't take your acquaintances down the block, you can't take your schoolmates, you can't take all of that, but you can take some activity that you do. And I think it might tend to enrich the inner life. Moving about, you find something that you can take with you, is what it amounts to. And, at any rate, by the time I was an adolescent, I was composing a little bit more seriously. But I had always been interested in painting and writing, too.

**CS:** And were there people who you were able to at this time share ideas with, exchange musical notions or artistic thoughts, or was it a case of —because of this constant moving around—that you were really working in a kind of isolation?

**LH:** It was isolation until mid-high school, I think. Then, yes, there were friends. We would get the first Stravinsky recordings of something and enjoy them and think about them and study them. Compare them with Strauss and all. And the classic things that were coming over the radio and with records. Those were, as you remember, the quaint old days when records revolved at 78, and could easily be broken, too. But Columbia Records was constantly putting out new discs, and it was also by this time, the depth of the Depression, and prices were way down, so even a high school student could afford to buy a record now and then. I think it was a dollar a disc for a long time on Columbia Records. Columbia proved at that time to be the adventurous company. Victor did some Roy Harris.

**CS:** What was your connection with Henry Cowell?

**LH:** When I first wrote to Henry Cowell I was asked to come out to the house that was built by Olive Cowell who was a faculty member at San Francisco State for years and years. At that house I encountered most of the young artists of that time. I remember my first meeting with Varese,

for example, scared the wits out of me. He happened to like me, and was always very kind to me. He was polite enough to admire some of my early compositions. I met Schoenberg for the first time when he conducted the Oakland WPA Orchestra. The WPA musicians group was committed to playing American music. For a young person it was quite exciting. Very adventurous and very informative too, all of it.

**CS:** Was there ever a feeling that the musical and artistic activity in California created a kind of nation unto itself here on the West Coast? Was there a feeling of isolation or independence from the rest of the country on the part of people like yourself here?

**LH:** Well, independent simply because there was very little communication. New York was very, very far away, and very powerful. All we heard about any activities was occasionally a record came out or we read something in an article. But it was totally separate. We were having a grand time here and it didn't really occur to us that we were being separatist because we weren't, we were just going about our pleasures and having fun supporting them. In this way, Henry Cowell was of course a great stimulus. But oddly enough he never spoke when he came back from New York, one never had the sensation that he was bringing anything from there. He had no sense of locale at all. He was just at home in India or Budapest, and that was one of his great virtues.

**CS:** Did he act as kind of a bee, depositing pollen from this point to that?

**LH:** Oh, yes, he would cross-fertilize everybody. He was marvelous, and I've always said he was the "Central Information Booth" for two or three generations. If you wanted to know something, you first thought of asking Henry. And if Henry didn't know the answer, he always knew who did know the answer, and he had their address and telephone number. That

was the thing—he could put you in touch right away. One of the better puttings-in-touch that he did with me was that he said “I know somebody that I think you would have common interests with,” and after awhile, knock-knock on my door in San Francisco came John Cage, who said, “Henry Cowell sent me.” And sure enough, within a few hours we were friends. Henry interconnected lots of people in this way.

**CS:** Tell me more about your first encounters with Cage.

**LH:** He came in the door and showed me that piece that he wrote for two flutes that didn’t duplicate the rows in the octaves, didn’t duplicate the notes. And he had just been working with Schoenberg, by the way. He needed a job also and at that time I was working at Mills already. I was already known as a dance composer and accompanist. Bonnie Bird was coming through and I introduced them.

**CS:** Did you feel that you had actually any particular notions, be they compositions or otherwise, in common?

**LH:** I remember in that connection that it was Henry Cowell who introduced us to the brake drum as a bell. Things have changed so much, Carl, that now I am about to write a pamphlet telling what those things sounded like. People are using ostensibly the same instruments, but they’re not at all the same. What we did in percussion, largely under the stimulus of Henry Cowell, was to invent a bypass of the whole establishment. John and I weren’t about to go through a conservatory, get a degree, present our large symphonies to the local conductor, and get them refused. This was nonsense and we knew it. But with the irrepressible good spirits of youth and having fun, we would invent our own music, and we got very good musician friends who were interested in having the fun of giving concerts, and we literally, with Henry Cowell’s stimulus, invented the percussion orchestra, which is now a worldwide thing in the Western world. But you will note in all of our works, there’s not a snare drum roll,

because none of us could play one. There’s not timpani because that was symphonic. And we were acculturating like mad, too. I remember the day John and I went and bought our tam tams in Chinatown in San Francisco, each for forty five dollars. These huge tam tams which are now worth a fortune.

**CS:** So the proximity of the Orient to the West Coast had a substantial impact on the music of the day.

**LH:** Oh, yes, part and parcel of our very lives, from the first awareness we had.

**CS:** What other composers were you running into at concerts or exchanging ideas with? Did you have any contact with people like Dane Rudhyar, for example?

**LH:** I didn’t have any contact with Dane Rudhyar, though I knew of him, of course, though the New Music Edition. I had no real personal contact with him until New York much later. Of course now he’s back up near Palo Alto. I’m very glad there’s a Rudhyar revival; I’ve always thought very highly of him. He’s one of the dissonant counterpoint, or how shall I say it, the complex relationship-people who can still write a tune. It’s beautiful to hear them. They’re gentle, they’re chant-like, the whole rather glamorous sound of it is still based on a fine melody. I’ve always admired it very much.

**CS:** You were in New York during most of World War II, I understand: so when you started to reintegrate yourself into the scene here, what struck you as being different? How had it evolved, who were the new faces on the scene at the time?

**LH:** It was totally different. Among other things, electronics was spreading very fast and the avant garde, well, the word “avant garde” had been invented. Most young people are not the slightest bit aware that the word avant garde is a post-World War II term used in the United States. Before then, you spoke of “ultra-modern” music. There was “modern” and “ultra-modern.” In short, “pretty good” was modern, and Schoenberg was ultra-mod-

ern and it was only after the Second World War that advanced music became a political cause with the French title “avant garde.” So this was very startling to me. It implied also with the foreign name a position that I was not quite willing to associate myself with. I’ve always in fact carefully refrained from becoming avant garde; foreign stuff, you know.

**CS:** So how did this strike you, the introduction of electronics? That was something that you’ve never embraced.

**LH:** That’s true. I used to hear things on God bless it, KPFA, from whence all blessings come in many ways. Some of that I enjoyed very much, and then I highly disenjoyed it when everybody turned up the volume knob. This has changed now. It no longer attacks you directly and you have the feeling that the composers aren’t out to kill you. Physical assault is no longer part of the problem. The thing that’s interested me ever since ‘48, when Virgil Thomson gave me Harry Partch’s book, is intonation. And the only thing that would really interest me electrically would be the tone computer because it can hold its pitch. But at the same time, I’m old enough to feel that to take six months out to learn a language to talk to a computer is too much.

**CS:** But how long do you take to build an instrument?

**LH:** Well, as a matter of fact, you’re right, it takes a couple of years to build a big gamelan, or a year of intensive work. But, that will play a repertoire of thousands of pieces and gets composed for almost daily, now. But I’m told now by Richard Moore that there is in San Diego a computer I can actually talk to, and in my own language. That would be fun. I’d like to try some free style lines and maybe some associated lines. I hope to do that; it would be fun to do. And of course, the millennium has arrived.

*Part I of a two-part article. Part II (Carl Stone with Pauline Oliveros) next month.*

# 1 Wednesday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.
- 10:00 Folkdance with Mario!
- 11:00 The Morning Reading. We continue with Flann O'Brian's *The Third Policeman*. Dan Jacobsen is your reader. Originally broadcast 1979.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: The William Malloch Programme. A musical (mostly classical) treasure hunt conducted by critic, composer, and artistic director of the Ojai Festival.
- 2:00 The Afternoon Air. Ray Tatar opens things up with *Theater Beat*; open time til 3:00 and news headlines with Marc Cooper, open phones; *Feminist Magazine*: interviews, features, news, and music focusing on the major social questions confronting women. Produced by Helene Rosenbluth. Terry Hodel with the Calendar.
- 6:00 The Evening News.
- 6:45 Comment: Charles Morgan.
- 7:00 International Journal. Weekly news magazine with interviews, reports, and music covering the latest in world politics.
- 7:30 Up from the Ash Grove. Ed Pearl hosts.
- 9:00 Folk Say. Host Mike Hall pre-

sents examples of English oral tradition from records, tapes and in-studio guests, then invites the listeners to participate via open phones. This month features stories of revolutions.

- 10:00 The Big Broadcast. 4th of July Special. Patriotic shows, songs, speeches, etc.—lots of flag-waving! Bobb Lynes hosts.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! See article on "The Tao of Programming" in the Program Notes column of the *Folio*. Roy of H. explains himself.

# 2 Thursday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, and Terry Hodel with Calendar.
- 10:00 Folkscene. Today's featured guest is singer-songwriter Lisa Gilkyson. Howard and Roz Larman host.
- 11:00 The Morning Reading. Flann O'Brian's *The Third Policeman*, one of the most intriguing works by the writer whom James Joyce considered "a true comic genius." Questions of illusion and reality are as easily broached as dismissed. Dan Jacobsen is your reader.
- 11:30 Public Affairs Open Time.

12:00 Noon Concert: Chapel, Court, and Countryside. An ongoing festival of concert presentations which were originally heard live on C,C,&C, or were recorded especially for it. Joseph Spencer hosts.

2:00 The Afternoon Air. Paul Lion with *Media Rare*; open time til news headlines at 3:00 with Marc Cooper; then, Grace Jacobs' *Speaking of Seniors*; Bob Pugsley with *Inside L.A.* continues to explore the public policy landscape of L.A.'s natural and man-made environments; more open time til 5:00, when Terry Hodel comes in with Calendar.

- 6:00 The Evening News.
- 6:45 Bilingual Open Journal.
- 7:00 Enfoque National.
- 8:00 Jim Morrison: Artist in Hell. In this rebroadcast of what the *Los Angeles Times* called "a landmark Pacifica program," we remember the poet, lyricist, and lead singer for The Doors who died just ten years ago. Produced and researched by Clare Spark in 1971, the documentary features Morrison's poetry as read by David Birney; interviews with Morrison's friends and associates, his music, and more. See accompanying box for further details.
- 12:00 am Something's Happening! What it is we don't know—but it will be. See article in Program Notes column.

## JIM MORRISON: ARTIST IN HELL

Thursday, July 2, 8:00 pm

"A landmark Pacifica program." —*Los Angeles Times*

Since his untimely death, Jim Morrison has become a cult figure. While young people decorate his grave at Pere Lachaise cemetery with flowers, others refuse to believe that he is dead.

Clare Spark's program was researched and written in 1971. It was not concerned with the sensational aspects of his life, but rather took him seriously as an artist, as it also dwelt on the sources of his appeal to mass audiences. In this four-hour montage you will hear David Birney read Morrison's published poetry and aphorisms; Morrison's music (especially that which was most self-revelatory—or self-concealing; Morrison himself discussing why he used reptile imagery; interviews with his friends and associates, including The Doors, producer Paul Rothchild, playwright Harvey Perr, critic Digby Diehl; and analysis by the political scientist Victor Wolfenstein. An anonymous friend from UCLA film school testified to the importance of Nietzsche in Morrison's imagination. The montage is "narrated" with excerpts from *The Genealogy of Morals* and *Beyond Good and Evil*, read by Juris Svendsen.





# 4th of July Weekend

## A CELEBRATION OF AMERICAN MUSIC

### 3 Friday

- 6:00 Anthems from the Colonies.** The Singing School originated around 1720 by a group of New England clergy as an attempt to stamp out the "horrid Medley of confused and disorderly Noises" that they heard from their congregations. This morning we'll listen to early American vocal music—the results of the singing schools and other organizations. The Western Wind Vocal Ensemble performs New England Anthems, and the Boston Camerata under the direction of Joel Cohen performs music from early America. Nonesuch H-71354, 71276. Produced by Lois Vierk.
- 8:00 Indigenuity I: Music of the Eskimo.** Carl Stone presents a program of Eskimo songs, with recordings made on St. Lawrence Island, as well as music of the Kutchin Indians of the Northeast interior of Alaska, music of both the People of the Flat Lands (Gwich'Yaa Gwich'in) and the People of the Mountains (Neets'ee Gwich'in).
- 9:00 American Songs of Humor, Protest, and Satire.** Includes excerpts of a lecture/performance by Dr. John Greenway (tapes courtesy of John Davis). Also featured will be the music of Pete Seeger, Woody Guthrie, Peggy Seeger, Jim Page, Tom Paxton, Phil Ochs, Uncle Dave Macon, and more. Produced by Roz and Howard Larman. Hosted by Howard Larman. Part II tomorrow, 9:00 am.
- 10:00 Women in the Country.** A survey of a unique voice in American music, from the 1930's to the present. Produced and hosted by Linda Mack and Mary Aldin.
- 12:00 Women in the City: 20th Century Urban Women Composers.** Music about idealized nature and life in the country. Electronic and

tape music, sound poetry, and chamber music. Featuring the works of Annea Lockwood, Beth Anderson, Laurie Spiegel, Jeannie Pool, Ann McMillan, Claire Polain, Ruth Crawford Seeger, Vavvy Weigel, and others. Produced by Jeannie Pool.

- 2:00 Music of Guam and Puerto Rico.** Kathy Harada hosts a festival of folk music from the U.S. Territories. The *bomba*, *plena*, and *aginaldo*, Puerto Rican songs with roots in the Hispanic, Indian, and African cultures, open the program. From the Caribbean to the islands of Micronesia in the Pacific, we hear traditional Chamorro song and dance from the trust territory of Guam.
- 4:00 Phil Ochs: The Beat of a Different Drummer.** Phil Ochs celebrates our country in song, sometimes heroic, and sometimes critical, but always

*Philip Glass' epic Einstein on the Beach, played in its entirety, Friday, 1:30 am.*



with the exceptional music and poetry of a true lover. These songs of celebration have been chosen for their insight and relevance for Americans today, and not only as a memory of a great artist. The program's centerpiece is a remarkable musical conversation between Phil and Studs Terkel, in which Phil talks about his music, the history of the movement, and the lives of us all. Produced and hosted by Ed Pearl.

- 6:00 American Iconoclasts I.** Host John Wager-Schneider explores the piano music of two American composers, one dead and one living, featuring the experimental and transcendental music of Charles Ives, and the player-piano music of Conlon Nancarrow.
- 8:00 Live from the Ashland Shakespeare Festival: *Two Gentlemen of Verona*.** Via satellite, live broadcast of the Ashland, Oregon Shakespeare Festival. In its 46th year, this festival is the oldest Shakespearean theater in the Western Hemisphere. The broadcast will originate from the outdoor Elizabethan Theater in Ashland.
- 11:30 The Jazz Composer I.** Jay Green examines the music of Sun Ra.
- 1:30 Einstein on the Beach,** an opera by Philip Glass and Robert Wilson. This 3½ hour work performed by the Philip Glass Ensemble, with Paul Zukovsky, violin.

### 4 Saturday

- 6:00 White Gospel Music.** Tom Sauber presents a survey of white gospel in America, from early solo and shape note styles to the bluegrass harmonies of Bill Munroe and Ralph Stanley.
- 8:00 Ingenuity II: Music of the American Indian.** A very quick



survey of a few kinds of American Indian music, including music of the Algonkian people from the northern New York area, Washo-Peyote songs of the American Indian Native Church—Peyotist, and Comanche flute music, played by Doc Tate Nevaguaya of Oklahoma. Produced by Lois Vierk.

**9:00 American Songs of Humor, Protest, and Satire. Part II,** including the music of Pete Seeger, Woody Guthrie, Peggy Seeger, Jim Page, Tom Paxton, Phil Ochs, Uncle Dave Macon, and others. Produced by Roz and Howard Larman, hosted by Howard Larman.

**10:00 Two Colonials: Retranscendents of the Mundane.** William Malloch surveys the work of Heinrich and Billings.

**12:00 More on Romantic Necrophilia.** Some people think the music business started in the "Gay '90s" with the rise of Tin Pan Alley. Not true. The formulas of today's commercial music (and other pop expressions) were established in the early 19th century when Stephen Foster and his predecessors were creating the music of the rising middle class in the transition from a rural to an industrial society. The music beloved of early 19th century America affirmed the values of moral purity, sacrifice, political passivity, domesticity, patriotism, racism, and westward expansion (while weeping for vanishing Americans). Clare Spark hosts this survey of the music of Manifest Destiny.

**2:00 The Great American Theater I.** As long as Fred Hyatt has his pick of American musicals for this holiday weekend, he might as well share his favorites with you. He'll begin with earlier and somewhat later Richard Rogers, by way of Hart and Hammerstein, respectively, opening with *On Your Toes*; he'll conclude this first segment with *Carousel*. (Part II tomorrow, 2 pm.)

**4:00 When I'm Gone: A Tribute to Phil Ochs.** Marc Cooper and Clare Spark present a special documentary featuring the life and work of one of the most important and paradigmatic musical voices of the 1960's: Phil Ochs. His songs symbolize the passion, commitment, and joy that characterized the ex-

plosive social and political movements of the '60s. Marc and Clare review his impact on the anti-war and protest movement of the last twenty years.

**6:00 American Iconoclasts II.** Harry Partch described his work by saying "[it] parallels much in the attitudes and actions of primitive man. He found sound-magic in the common materials around him. He then proceeded to make the vehicle, the instrument, as visually beautiful as he could. Finally, he involved the sound-magic and the visual beauty in his everyday words and experiences, his ritual and drama, in order to lend greater meaning to his life. This is my trinity: sound-magic, visual beauty, experience-ritual." Partch was born in Oakland in 1901, and died in San Diego in 1974. He decried formal music education, and realized that American music was in most cases nothing more than a facsimile of European convention. Seeking an intimate connection with American life, he wandered across the country, collecting indigenous expressions, inscriptions on public walls, etc., to use as texts in his productions. He began building his own instruments whouch could play his 43-tone scale. Today we'll listen to several of Partch's works, including *Daphne of the Dunes*; *Castor & Pollux*; and *Barstow*. Produced by Lois Vierk.

**8:00 Live from Studio Z: Fostina Dixon.** This entire 4th of July weekend is being devoted to American music, and there is certainly no music more American than Jazz. Tonight's special live concert/broadcast from KPFK's Studio Z features the wonderful talents of saxophonist Ms. Fostina Dixon, who has just returned from a very successful trip to New York City. To list all of her credits would simply take up too much space, although most recently she has been heard as a featured soloist with the legendary Gerald Wilson Orchestra. Tonight she'll be leading her own group, and playing many of her own compositions and arrangements as well. Seating is limited, so if you wish to attend this free concert, call 213/877-2711 during business

hours to make your reservations in advance. KPFK studios are located at 3729 Cahuenga Blvd. West in North Hollywood. Produced by Ron Pelletier.

**10:00 The Jazz Composer II.** John Breckow with the music of Lennie Tristano.

**12:00 am American Underground.** Andrea Enthall features some unknown American artists doing creative things in rock today, mixed with rare recordings of some underground legends such as: Rocket from the Tombs—a 1975 band that never had a record and barely even existed. Great granddaddy to some now famous groups in what was called the new wave. And: B People—Los Angeles' own avant gardian angels; Flipper—whose sardonic sense of humor makes one think twice about the act of laughing; and Blackouts, Anna Dots, and others who haven't even recorded their records yet.

**1:00 am Petr Kotik.** The radio premiere of the major work by the composer Petr Kotik, *Many, Many Women*, based on a text by Gertrude Stein. The work lasts 3½ hours, and will be presented in its entirety, without interruption. Soon to be released on Labor Records. The S.E.M. Ensemble is directed by the composer.

*Music of Hawaii featured on Sunday, July 5 at 8:00 am.*



## 5 Sunday

- 6:00** Black Gospel. Prince Dixon hosts.
- 8:00** Indigenuity III: Music of Hawaii. From the islands of our 50th state comes traditional Hawaiian music. Chants and hulas accompanied by bamboo and gourd instruments reflect the ancient Hawaiians' reverence for the gods and goddesses and their love of nature. Hosted by Kathy Harada.
- 9:00** The Music of the American Cowboy. This hour is dedicated to the real cowboys, the celluloid cowboys, cosmic cowboys, and the concrete cowboys. Produced by Howard and Roz Larman. Hosted by Roz Larman.
- 10:00** Unindigenuity I. American Indian music is the only truly indigenous music of the U.S., so Tom Nixon of *The Nixon Tapes* will be looking at foreign musics in America (past and present).
- 2:00** The Great American Theater II. Crowning matters musical gloriously, Fred Hyatt will conclude with the Kern-Hammerstein masterpiece *Show Boat*, and perhaps the richest score of them all, Cole Porter's *Kiss Me, Kate*.
- 4:00** John Lennon: The Political and the Personal. As an American resident and as an important musical and social influence in American life, John Lennon's place in our American music weekend rests assured. In this rebroadcast of the documentary produced by Jon Wiener and Clare Spark, you'll hear rare tapes of Lennon's political statements, his political music, and interviews with Pete Seeger and Abby Hoffman.
- 6:00** American Iconoclasts III: Edgar Varese and Frank Zappa. Carl Stone hosts a program devoted to the music of Edgar Varese and a man who has been greatly influenced by him, namely, Frank Zappa, leader of the Mothers of Invention. Zappa talks about Varese, and plays some rare recordings.
- 8:00** Live from Studio Z: The incredible Emmett Chapman, inventor of the "Stick" (which he performs on), accompan-

ied by Knack drummer Bruce Gary. Truly American jazz fusion music by an incredibly diverse duo. Tune in and culminate your weekend with a beat. Or come in person! Admission is free, but seating limited. Call 213/877-2711 for reservations. KPFC is located at 3729 Cahuenga Blvd. West in North Hollywood. Produced by John Wager-Schneider.

- 10:00** The Jazz Composer III. Ron Pelletier with the life and music of John Coltrane.
- 12:00** am Alvin Lucier. Lucier's *Music on a Long Thin Wire*: "Pick up the sounds of the vibrating wire with the microphones on the resonant bridges and amplify them for stereophonic listening through loudspeakers." (Quote from *Chambers*, by Alvin Lucier and Douglas Simon.) *Music on a Long Thin Wire* was commissioned in 1977 by the Crane School of Music, State University College at Potsdam, New York, for the Live Electronic Music Ensemble.

## 6 Monday

- 6:00** Sunrise Concert. Carl Stone hosts.
- 9:00** This Morning. News, Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.
- 10:00** Folkdance with Mario!
- 11:00** The Morning Reading. *The Third Policeman*, by Flann O'Brien. One of the most intriguing works by the writer whom James Joyce considered "a true comic genius." Questions of illusion and reality are as easily broached as dismissed, with the ease in the gulp of a Guinness. Originally aired in 1979. The reader is Dan Jacobsen.
- 11:30** Public Affairs Open Time.
- 12:00** Noon Concert: Music of the Americas. Today, Music of North Orange County (that's right, folks), the esoteric, unpredictable, and always entertaining sounds of composers Estes, Porter, Anderson, and Garrison will grace our air for two hours—with a few of the composers present to

# VITAPHONE

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in "THE INVISIBLE ENEMY"

*Music of the American cowboy (all varieties), Sunday, July 5, 9:00 am.*

- discuss and explain their works. John Wager-Schneider hosts.
- 2:00** Alan Watts. "Learning the Human Game," part 2 of 4. This seminar was conducted for a group of psychiatrists at the University of Michigan. "Randomness" and "Control" are explored in depth, hoping to arrive at an undeceived attitude toward life and death. From MEA, Box 303, Sausalito, CA 94965. (Rebroadcast to-night on *Something's Happening!*)
- 3:00** The Afternoon Air. Open time til 3:00; News headlines with Marc Cooper, open phones, followed by *Organic Gardening* with Barbara Spark and Will Kinney; *Dealing*: Barbara Cady interviews authors of recent non-fiction. At 5:00, Dr. Gary Richwald with *The Body Politic*: interviews regarding alternative health care. Finally, Calendar with Terry

Hodel.

- 6:00 **The Evening News.**  
 6:45 **Comment:** Charles Morgan.  
 7:00 **Open Journal.**  
 8:00 **Labor Scene.** Sam Kushner.  
 8:30 **Family Tree.** Documentary on the history of South Africa, 1652 to 1980. Produced by Sylvester Rivers.  
 9:00 **Chapel, Court, and Countryside.** Joseph Spencer will be in the studio to play newly released material of interest to lovers of early music, and to accept phoned-in inquiries, questions, or announcements.  
 10:30 **In Fidelity.** The first Monday of the month is always "beginner's night," by which *In Fidelity* hopes to encourage folks who don't think of themselves as audiophiles. All sorts of questions are welcome. Much of this month's programming here is in the "think" department, rather than the hard-advice category. Tonight: what can we reasonably hope to accomplish with high-fidelity reproduction? Open phones. Peter Sutheim hosts.  
 11:30 **The Late Night News.**  
 12:00 **am Something's Happening!** Alan Watts on "Learning the Human Game," part 2 of 4. See 2 pm listing for details. From MEA, Box 303, Sausalito, CA 94965. Then open night. Roy of Hollywood hosts.

## 7 Tuesday

- 6:00 **Sunrise Concert.** Carl Stone.  
 9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Terry Hodel with Calendar.  
 10:00 **Folkscene.** Today, folk music from the British Isles. Howard and Roz Larman host.  
 11:00 **The Morning Reading.** Dan Jacobsen continues his reading of Flann O'Brian's *The Third Policeman*. Originally broadcast in 1979.  
 11:30 **Public Affairs Open Time.**  
 12:00 **Noon Concert:** At the Keyboard, with Leonid Hambro.  
 2:00 **The Afternoon Air.** Today, a special rebroadcast of an interview with Stuart Ewen, author of *Captains of Consciousness*, in which he discusses how advertisers sold consumerism as Americanism. At 3:00, news headlines with Marc Cooper;



Special rebroadcast of our Memorial Day symposium on the "causes" of World War I and II, Tuesday, July 7, as part of The Afternoon Air.

then, Len Shapiro with *Down-town Politics*; Liz Lloyd with *American Indian Airwaves*. Another special rebroadcast, this time an exploration of the "causes" of World War I and II: our Memorial Day symposium with historians Robert Dallek, Robert Edelman, and Irwin Wall. The panelists exploded every simplistic explanation for the causes of these wars. The implications for public education are devastating. Then, General Manager Jim Berland with a Report to the Listener; Terry Hodel with Calendar.

- 6:00 **The Evening News.**  
 6:45 **Open Journal.**  
 7:30 **Help Is on the Way.** Clinical psychologist Steve Portuges with an examination of the mental health profession. Open phones for your input.  
 8:30 **Tuesday Evening Concert.** We begin a series of special rebroadcasts of the New Music America Festival '81 held earlier this year in San Francisco. Tonight, a concert featuring Maggie Payne; Paul de Marinis (microcomputer electronic music); Leo Smith (trumpet, with sextet); Terry Allen; and Stuart Dempster.  
 10:30 **The Music of South Asia.** Host is Harihar Rao.  
 11:30 **The Late Night News.**  
 12:00 **am Something's Happening!** See Program Notes column on "The Tao of Programming" to explain why no one knows

what happens, but something will be happening. Roy of Hollywood hosts, spontaneously.

## 8 Wednesday

- 6:00 **Sunrise Concert.** Carl Stone.  
 9:00 **This Morning.** News, Commentary, Read All About It, Terry Hodel with Calendar.  
 10:00 **Folkdance with Mario!**  
 11:00 **The Morning Reading.** Dan Jacobsen continues his reading of Flann O'Brian's *The Third Policeman*.  
 11:30 **Public Affairs Open Time.**  
 12:00 **Noon Concert:** The William Malloch Programme.  
 2:00 **The Afternoon Air.** Ray Tatar with *Theater Beat*; open time til news headlines with Marc Cooper at 3:00 (avec open phones); *Feminist Magazine* featuring news, interviews, music focussing on women's issues and concerns. Produced by Helene Rosenbluth. Terry Hodel with Calendar.  
 6:00 **The Evening News.**  
 6:45 **Comment:** Charles Morgan.  
 7:00 **International Journal.** News and features about the latest developments in world politics.  
 7:30 **Up from the Ash Grove.** Ed Pearl hosts.  
 9:00 **Cool Million,** by Nathaniel West (Part 1). A radio adaptation of West's classic satire of

"The American Way," rugged individualism, rising to the top, and other 19th century social fairytales. Performed by Bill Hunt, Gladys Carmichael, Joe Hudgins, and Eleanor Graham. Produced and directed for KPFFK by Paul Vangelisti.

**10:05** **The Big Broadcast.** Surprise special of the month (part 1). Bobb Lynes hosts.

**11:30** **The Late Night News.**

**12:00** **am Something's Happening!** Spoken arts to reflect the moment and future changes. Roy of Hollywood hosts.

## 9 Thursday

**6:00** **Sunrise Concert.** Carl Stone.

**9:00** **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

**10:00** **Folkscene.** Autoharpist, dulcimer player Curt Bouterse is today's guest. Curt performs a variety of traditional American folk songs. Howard and Roz Larman host.

**11:00** **The Morning Reading.** Continuing with Flann O'Brien's *The Third Policeman*. Originally broadcast in 1979. Dan Jacobsen reads.

**11:30** **Public Affairs Open Time.**

**12:00** **Noon Concert: Chapel, Court, and Countryside.** Continuing with its series of rebroadcasts of earlier programs, with emphasis on concerts which originated live on C,C,&C's Monday evening programs. Joseph Spencer hosts.

**2:00** **The Afternoon Air.** Open time

til news headlines with Marc Cooper at 3:00; Grace Jacobs with *Speaking of Seniors*; Special: *Big Mountain: Now that the Buffalo's Gone*. Relocation is an ugly word to Native Americans. It was at the center of the Indian policy of the United States for much of the 19th century. The most infamous relocations were carried out against the Cherokees in the 1829 Trail of Tears and against the Navajos in the 1863-4 Long Walk. In the last quarter of the 20th century, relocation is back. Once again, the Navajos are the victims. Their land has been partitioned to the Hopi Tribe, and they are to be uprooted from their homeland. This program describes PL93-531—the legislation responsible for the latest Indian "removal"; the ecological consequences of state policies, and the stories and outlooks of those who are resisting these attacks on land and culture. 53 minutes. Produced on location by Burton Segall. At 5:00, *The Wizards: Lon Friedman on "Why Space Programs?"* Terry Hodel with Calendar.

**6:00** **The Evening News.**

**6:30** **Teach-In on Northern Ireland.** A panel consisting of representatives from three principal perspectives will participate in

this panel: the Catholic Republican minority, the Protestant Loyalist majority, and the British. See accompanying box for further details. You are invited to attend what may well be a stimulating evening of discussion. Seating is limited, however, and reservations are recommended. Call 213/877-2711 during business hours. KPFFK is located at 3729 Cahuenga Blvd. West in North Hollywood, just off the Lankershim exit of the Hollywood Freeway.

**9:30** **Boston Symphony: Live in Concert.** Antoniou: *Circle of Thanatos and Genesis*; Beethoven: *Symphony No. 7 in A*, op. 16. Michael Best, tenor, with the Tanglewood Festival Chorus, John Oliver, conductor. Seiji Ozawa conducts. Stereo. Recorded using the Dolby A Noise Reduction System. Program subject to change. Hosted by William Pierce.

**11:30** **Janus Company Radio Theatre.** Repertory Radio Playhouse, featuring Mallory Geller, Jan Ridolphi Geller, and Mike Hodel.

**12:00** **am Something's Happening!** Roy of Hollywood explores changes and experiments with radio arts til 6.



### TEACH-IN ON NORTHERN IRELAND

Thursday, July 9, 6:30 pm

Our live panel will include representatives from three principal perspectives: the Catholic Republican minority; the Protestant Loyalist majority; and the British.

Topics for discussion include:

- What is the situation that has led to the hunger strikes?
- Is Northern Ireland a colony, or a legitimate part of Britain?
- Is the I.R.A. a terrorist organization, or a national liberation movement?
- Why does the Protestant majority perceive its interests as defended by the British?

You are invited to attend this teach-in free of charge. Seating is limited, however, and reservations are recommended. Call 213/877-2711 during business hours. KPFFK is located at 3729 Cahuenga Blvd. West in North Hollywood, just off the Lankershim exit of the Hollywood Freeway.

## 10 Friday

- 6:00 Sunrise Concert.** Carl Stone.
- 9:00 This Morning.** News, Blase Bonpane Commentary, Middle East in Focus (produced by Michel Bogopolsky and Sarah Mardell), Calendar with Terry Hodel.
- 10:00 Independent Music.**
- 11:00 The Morning Reading.** We continue with Flann O'Brian's *The Third Policeman*. Reader is Dan Jacobsen.
- 11:30 Public Affairs Open Time.**
- 12:00 Noon Concert: Soundboard.** Today, music of Federico Morena-Torroba, including pieces for solo guitar, guitar quartet, and several concerti featuring performances by Los Romeros, Pepe Romero, Eric Hill, and more. John Wager-Schneider hosts.
- 2:00 The Afternoon Air. TGIF: Just a Minute: The World this Week.** KPFK staff members and selected special guests review and analyze some of the major developments in international and national politics and culture. Fresh. Spontaneous. Hard-hitting. Open phones. At **3:30, Newswatch**—this segment concentrates on how media frame the news and affect public consciousness. Listeners call in their analyses of mass media. With Marc Cooper and Clare Spark. At **5:00, Media Watch:** Claudia Fonda-Bonardi and Laurien Alexandre analyze media strategies and interview alternative media practitioners. Terry Hodel with Calendar.
- 6:00 The Evening News.**
- 6:30 Open Journal.**
- 7:00 The Health Department.** Everything you ever wanted to know about radiation (well, almost everything). Nuclear radiation, x-rays, microwaves, ultraviolet solar, and ELF—what they can do to you, and how you can protect yourself. Produced by Al Huebner.
- 8:00 Le Jazz Hot & Cool.** John Breckow with fine jazz and conversation.
- 10:00 Hour 25: Science Fiction.** Mike Hodel, guests.
- 12:00 am Straight, No Chaser.** Jay Green hosts.
- 2:00 am Listen to this Space.** . .



For hard-hitting analysis of international politics and culture, join KPFK staff and guests each Friday at 2:00 pm for Just a Minute: The World this Week.

## 11 Saturday

- 6:00 Morning of the World.** Lois Vierk with music from around the world.
- 7:30 Music of South Asia.** Harihar Rao hosts.
- 8:30 The Nixon Tapes.** Tom dips in to his eclectic collection of over 3,000 records for another show based on a theme.
- 9:30 Halfway Down the Stairs.** Share stories and songs with Uncle Ruthie Buell.
- 10:30 From This Point Forward.** Theory and strategy for the '80s and beyond. Joel Gayman hosts.
- 11:30 Backstreet Affair. New show!** Eclectic American music including R&B, country, 30's pop, folk, and more. Produced by Linda Mack.
- 12:25 Weekend Calendar.** With Terry Hodel.
- 12:35 The Car Show.** Hosts John Retsek and Len Frank with guests, open phones.
- 2:00 Ballads, Banjos, & Bluegrass.** Today, host Tom Sauber with a program of the Devil's Music: a potpourri of fiddle music from Celtic to Cajun; from Cape Breton Island to the Texas plains. Tom does a bit of live fiddling, too.
- 3:00 We Call It Music.** Jim Seeley with nostalgic music from the

- first half of the 20th century.
- 4:00 Jazz Omnibus.** Ron Pelletier.
- 6:00 The Saturday News.**
- 6:30 On Film:** Dean Cohen.
- 6:45 Onstage:** Lawrence Christon.
- 7:00 The American Mercury.** A journal of popular culture, examining H.L. Mencken's dictum, "Nobody ever went broke underestimating the taste or intelligence of the American public." Produced and hosted by Mike Hodel.
- 8:00 William Malloch Programme.** A musical (mostly classical) treasure hunt conducted by critic, composer, and artistic director of the Ojai Festival.
- 10:00 Imaginary Landscape.** An in-studio performance by Wurlitzer wizard Richard Grossman. Carl Stone hosts.
- 12:00 am The Marriage of Heaven and Hell.** Jimm Cushing with conversation, guests, poetry, eclectic music.
- 2:00 am 2 O'Clock Rock.** Avantrock is what this program plays, but it is not a specific sound or genre of music. Avantrock is a perspective. It is a look at the present with an eye toward the future. That which is new, creative, different, or influential in the future is avantrock. A. 'Enthal hosts.



# 12 Sunday

- 6:00** Gospel Caravan. Prince Dixon.
- 9:00** Bio-Cosmology. Jack Gariss explores a myriad of contemporary insights: the integration of bi-hemispheric consciousness and bio-rhythmical body states, the complementary concepts of a quantum physics of interpenetration, the extra-species communication with dolphins and primates, the moon perception of an island earth in a cosmic sea of blackness, the projection of an intergalactic intelligence network, the theoretical presence of black holes spiralling to elsewhere and elsewhere. The program will present an organic synthesis of the micro-sensitivity of science and the holistic perception of unitive consciousness.
- 11:00** Dorothy Healey. Marxist commentary, guests, open phones.
- 12:00** Many Worlds of Music.
- 1:00** The Sunday Opera. Today, Mozart's *Così fan Tutte*. Soloists include Roberta Peters, Eleanor Steber, Blanche Thebourn, Richard Tucker, Frank Guarrera, and Lorenzo Alvary. The Metropolitan Opera Orchestra and Chorus are conducted by Fritz Stiedry. Odyssey Y3 32670. Fred Hyatt hosts.
- 5:00** Beyond the Fragments. Carl Boggs with analysis of current political developments, at home and abroad. Guests, open phones.
- 6:00** The Sunday News.
- 6:30** The Science Connection. Steve and Vera Kilston host.
- 7:00** Preaching the Blues. Blues, black gospel, and boogie wogie. New releases for the first 30 minutes; then we'll be hearing from recordings by blues singers whose birthdays take place this coming week; also an interview with blues singer Taj Mahal, taped last January at McCabe's Guitar Store. The blues calendar at 8, as usual, plus whatever else. Hosted by Mary Aldin.
- 8:30** IMRU / Gay Radio Collective. News, features, calendar.
- 9:30** Folkscene. A program of traditional and contemporary folk music, featuring live music, interviews with the performers, and the finest in recorded folk music from Ameri-

ca, Canada, the British Isles, France, Australia, and New Zealand. Hosted by Roz and Howard Larman.

**12:00** am Smoke Rings. John Breckow

# 13 Monday

- 6:00** Sunrise Concert. Carl Stone.
- 9:00** This Morning. News, Phyllis Bennis Commentary, Read All About It, Terry Hodel's Calendar.
- 10:00** Folkdance with Mario!
- 11:00** The Morning Reading. We continue with Flann O'Brien's *The Third Policeman*. Reader is Dan Jacobsen.
- 11:30** Public Affairs Open Time.
- 12:00** Noon Concert: Music of the Americas. Today, Copland plays Copland on a newly released Varese/Sarabande album. Music includes *Piano Concerto*; *Danza Cubano*, and more. Also featured will be the music of Karl Weigl as found on a new CRI recording. Your host is John Wager-Schneider.
- 2:00** Alan Watts. "Learning the Human Game," part 3 of 4. (See listing for July 6 for details.)
- 3:00** The Afternoon Air. News headlines with Marc Cooper; then, *Health Improvement* with Dr. Jon Douglas and Barbara Spark;

Barbara Cady's *Dealing*, author interviews; *Consumer Awareness* with Ida Honorof; and Terry Hodel with Calendar.

- 6:00** The Evening News.
- 6:45** Comment: Charles Morgan.
- 7:00** Open Journal.
- 8:00** Labor Scene. Sam Kushner.
- 8:30** Family Tree. Tentatively scheduled: a performance of *All Kinds of Blue*, a play by Sherri Hurdle. Possibly with a live audience. Sylvester Rivers hosts.
- 9:00** Chapel, Court, and Countryside. An exploration of the world of early music from the medieval to the baroque. Joseph Spencer hosts.
- 10:30** In Fidelity. The Listening Test is the most sacred oracle of quality in audiodom—and also the most utterly uncontrolled and unscientific. But if we're trying to compare esthetic experiences, what else shall we use? Dr. Floyd Toole, from the Audio Department of the National Research Council of Canada, offers a look at his (modestly successful) struggles with this problem. On tape, followed by other matters and open phones.
- 11:30** The Late Night News.
- 12:00** am Something's Happening! Alan Watts with "Learning the Human Game," part 3 of 4, part of a seminar conducted for a group of psychiatrists at the University of Michigan. Then, open night til 6. Roy of Hollywood hosts.

A minute later . . .



## 14 Tuesday

- 6:00 Sunrise Concert. Carl Stone.  
 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.  
 10:00 Folkscene. The Larmans feature a program of traditional and contemporary American folk music.  
 11:00 The Morning Reading. *The Third Policeman*, by Flann O'Brian, as read by Dan Jacobsen.  
 11:30 Public Affairs Open Time.  
 12:00 Noon Concert: At the Keyboard, with Leonid Hambro.  
 2:00 The Afternoon Air. Open time til 3:00 and news headlines with Marc Cooper. Then, Len Shapiro takes a look at *Down-town Politics*; more open time til Calendar with Terry Hodel.  
 6:00 The Evening News.  
 6:45 Open Journal.  
 7:30 Help Is on the Way. Clinical psychologist Steve Portuges with an analysis of the mental health profession and its practices. Open phones.  
 8:30 Tuesday Evening Concert. Continuing with our special rebroadcasts of concerts recorded live as part of the New Music America Festival held in June of this year. Tonight, the music of Julius Eastman; The Arch Ensemble, conducted by Robert Huges; and Brian Eno.  
 10:30 The Music of South Asia. With Harihar Rao.  
 11:30 The Late Night News.  
 12:00 am Something's Happening! Open for reconstruction. Spoken arts til 6. Host is Roy of Hollywood.

## 15 Wednesday

- 6:00 Sunrise Concert. Carl Stone.  
 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.  
 10:00 Folkdance with Mario!  
 11:00 The Morning Reading. Reader Dan Jacobsen continues with Flann O'Brian's *The Third Policeman*.  
 11:30 Public Affairs Open Time.  
 12:00 Noon Concert: The William Malloch Programme.

- 2:00 The Afternoon Air. Ray Tatar with guests and interviews on local theater (*Theater Beat*); open time til news headlines at 3:00 with Marc Cooper, open phones; Helene Rosenbluth with *Feminist Magazine*: news, features, interviews, music; Calendar with Terry Hodel.  
 6:00 The Evening News.  
 6:45 Comment: Charles Morgan.  
 7:00 International Journal. Weekly look at the latest developments in world politics; news, features.  
 7:30 Up from the Ash Grove. Ed Pearl hosts.  
 9:00 Cool Million, by Nathaniel West (Part 2). Continuing with a radio adaptation of West's classic satire of "The American Way," rugged individualism, rising to the top, and other 19th century social fairytales. Performed by Bill Hunt, Gladys Carmichael, Joe Hudgins, and Eleanor Graham. Produced and directed for KPFK by Paul Vangelisti.  
 10:00 The Big Broadcast. Surprise Special of the Month (part 2). Bobb Lynes hosts.  
 11:30 The Late Night News.  
 12:00 am Something's Happening! We melt together into the nightradio. Roy of Hollywood.

## 16 Thursday

- 6:00 Sunrise Concert. Carl Stone.  
 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.  
 10:00 Folkscene. Special guest today is singer-songwriter T-Bone Burnett. Howard and Roz Larman host.  
 11:00 The Morning Reading. Reader Dan Jacobsen continues with *The Third Policeman*, by Flann O'Brian.  
 11:30 Public Affairs Open Time.  
 12:00 Noon Concert: Chapel, Court, and Countryside. A program by, for, and about the history of music: the recreation of the instruments, the research into the performance practices of the era, and the wonderful music which results. Joseph Spencer hosts.  
 2:00 The Afternoon Air. *Media Rare* with Paul Lion; open time til news headlines at 3:00 with Marc Cooper; Grace Jacobs

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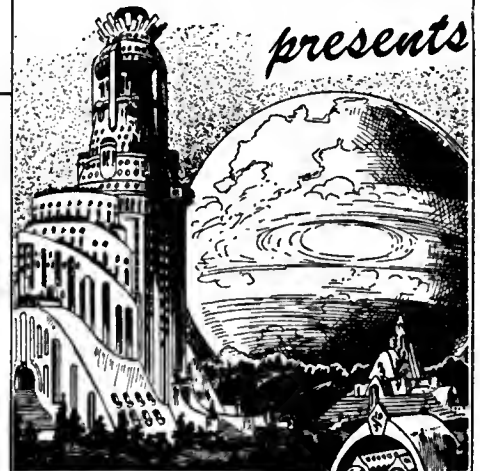


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with *Speaking of Seniors*; Bob Pugsley's *Inside L.A.*, an exploration of L.A.'s public policy landscape; open time til 5:00 and *The Wizards* with Shel Plotkin and Bobby Nelson. Today's guest: Len Frank, talking about auto safety. Terry Hodel with Calendar.

- 6:00 **The Evening News.**
- 6:45 **Bilingual Open Journal.**
- 7:00 **Enfoque National.**
- 8:00 **Pacifica Presents.**
- 9:00 **Boston Symphony: Live in Concert.** Brahms: *Serenade No. 2 in A*, op. 16; Chihara: *Saxophone Concerto*; Roussel: *Symphony No. 3 in g*, op. 42. Harvey Pittel, saxophone. Seiji Ozawa conducts. Stereo. Recorded using the Dolby A Noise Reduction System. Program subject to change. William Pierce hosts.
- 11:00 **Janus Company Radio Theatre.** Radio drama featuring Mallory Geller, Jan Ridolphi Geller, and Mike Hodel.
- 11:30 **The Late Night News.**
- 12:00 **am Something's Happening!** Spoken arts til 6. Unscheduled, spontaneous, and seething with suchness. Roy of Hollywood hosts.

## 17 Friday

- 6:00 **Sunrise Concert.** Carl Stone.
- 9:00 **This Morning.** News, Blase Bonpane Commentary, Middle East Press Review, Terry Hodel's Calendar.
- 10:00 **Independent Music.**
- 11:00 **The Morning Reading.** We continue with Dan Jacobsen's reading of *The Third Policeman*, by Flann O'Brian.
- 12:00 **Noon Concert: Soundboard.** Host John Wager-Schneider features Women Guitarists old and new! From Vahdah Olcott Rickford and Mary Luis Anido to moderns Alice Artzt, Lynne Gangbar, Liona Boyd, and others on record.
- 2:00 **The Afternoon Air.** TGIF: *Just a Minute: The World this Week.* KPFK staff members and special guests examine and discuss what's happening in international and U.S. politics and culture. With open phones. At 3:00, Marc Cooper and Clare Spark with *NewsWatch*, in which listeners phone in their analyses

of mass media's treatments of the news. At 5:00, *Media Watch* with Claudia Fonda-Bonardi and Laurien Alexandre: media strategies and interviews. Terry Hodel with Calendar.

- 6:00 **The Evening News.**
- 6:30 **Open Journal.**
- 7:00 **The Health Department.** Tonight's program includes a feature on evolution, Darwinian and otherwise. Is evolution a "theory" as opposed to a "fact"? What is a theory in science? And how much evidence exists in support of evolution? These and other related questions will be explored. Produced by Al Huebner.
- 8:00 **Le Jazz Hot & Cool.** John Breckow with all kinds.
- 10:00 **Hour 25: Science Fiction.** Mike Hodel and guests.
- 12:00 **am Straight, No Chaser.** Jay Green hosts.
- 2:00 **am Listen to this Space. . .**

## 18 Saturday

- 6:00 **Morning of the World.** Music with an international flavor. Lois Vierk hosts.
- 7:30 **Music of South Asia.** Harihar Rao hosts.
- 8:30 **The Nixon Tapes.** Tom presents a cheery program of songs about tragedies.
- 9:30 **Halfway Down the Stairs.** Uncle Ruthie (Buell) with story and song for kids of all ages.
- 10:30 **Folk Music.** John Davis.
- 12:25 **Weekend Calendar.** As compiled by Terry Hodel.
- 12:35 **The Car Show.** John Retsek and Len Frank give advice and answer your questions.
- 2:00 **Ballads, Banjos, & Bluegrass.** Bluegrass and oldtime country music of the working man, with songs reflecting the influence of the industrial revolution and its impact on the people of the Southern U.S. Tom Sauber hosts.
- 3:00 **We Call It Music.** With Jim Seeley.
- 4:00 **Jazz Omnibus.** Ron Pelletier with jazz in all its varieties.
- 6:00 **The Saturday News.**
- 6:30 **Lawrence Ferlinghetti at the 8th Annual Laguna Poetry Festival.** Lawrence Ferlinghetti reads from his recent work and

## NEWS ABOUT THE WEEKEND NEWS

The KPFK News Department announces its formal expansion into the weekends. For the last number of years the Saturday News has been conducted by a UCLA Extension course under the direction of Larry Moss, while the Sunday News has been relatively disconnected from our News Department.

But now, with the growth in listener response to the news, and with a growing News Department, you will now be able to hear the same type of alternative, comprehensive newscasts on the weekends that you hear on KPFK's Evening News Monday through Friday.

The Saturday Evening News will be under the direction of Rich Hansen, and the Sunday News will be edited by Laurien Alexandre. Both of these Pacifica News people have put in long hours of reporting and producing on weekdays, and will be doing their best to bring that special Pacifica perspective to the weekend news. Don't miss it. The new weekend news at 6 pm Saturday and Sunday.

previously published work during the Laguna Poetry Festival 1980. Recorded and produced for KPFK by Bob Aldrich, live at the Moulton Playhouse in Laguna Beach. (Rebroadcast)

- 8:00 William Malloch Programme.
- 10:00 **Imaginary Landscape.** Live on tape, trio improvisations featuring George Lewis, trombone and synthesizer; Lee Kaplan, synthesizer; and Vinny Golia, winds. Recorded February 14, 1981 at the Storie-Crawford Dance Studio in Santa Monica. Engineered by Bruce Bidlack. Carl Stone hosts.
- 12:00 **am The Marriage of Heaven and Hell.** Jimm Cushing hosts a program of music, poetry, conversation.
- 2:00 **am 2 O'Clock Rock.** Because this is a show about new releases and copy had to be turned in, in early May it is impossible to guess what new release would be available when. Expect underground bands, British imports, and only a little bit of talking every 15 or 20 minutes. Andrea 'Enthal hosts.

*Butterfly.* Soloists: Montserrat Caballe, Bernabe Marti, Franco Bordoni, and Silvana Mazzieri. The Orquesta Sinfonica de Barcelona is conducted by Armando Gatt. London OSA 13121.

- 5:00 **Beyond the Fragments.** Social theorist and author Carl Boggs with guests, open phones. Discussion of current international politics.
- 6:00 **The Sunday News.**
- 6:30 **The Science Connection.** Steve and Vera Kilston host.
- 7:00 **Preaching the Blues.** Blues, black gospel, and boogie woogie. New releases, if any; then, recordings by Margie Evans.

*Left to right: Lee Kaplan, George Lewis, Vinny Golia on Imaginary Landscape Saturday, 10:00 pm. Photo copyright 1981 by Craig Dennis Street.*



Floyd Jones, and Mable Hillery, among others. The blues calendar at 8. Hosted by Mary Aldin.

- 8:30 **IMRU / Gay Radio Collective.** News, features, calendar.
- 9:30 **Folkscene.** Scheduled special guest for this evening is Gamble Rogers, teller of tall tales, spinner of fantastic stories, singer, songwriter, author, and musician. Gamble has found his true reward in what he calls "Southern Gothic Art Songs." Roz and Howard Larman host.
- 12:00 **am Smoke Rings.** John Breckow with jazz and conversation.

## 20 Monday

- 6:00 **Sunrise Concert.** Carl Stone.
- 9:00 **This Morning.** News, Phyllis Bennis Commentary, Read All About It, and Calendar with Terry Hodel.
- 10:00 **Folkdance with Mario!**
- 11:00 **The Morning Reading.** Flann O'Brian's *The Third Policeman*. Originally aired in 1979. Your reader is Dan Jacobsen.
- 11:30 **Public Affairs Open Time.**
- 12:00 **Noon Concert: Music of the Americas.** Host John Wager-Schneider features the music of Donald Erb: his *Trombone Concerto*; *String Trio*; and *Spatial Fanfare*, on Louisville and Opus One records. Also, a Folkways recording of Elec-

## 19 Sunday

- 6:00 **Gospel Caravan.** Prince Dixon.
- 9:00 **Bio-Cosmology.** Jack Gariss.
- 11:00 **Dorothy Healey.** Marxist commentary, guests, open phones.
- 12:00 **Many Worlds of Music.**
- 1:00 **The Sunday Opera.** Fred Hyatt features Puccini's *Madama*

**WORLD SERIES X:  
A DOUBLE CONCERT, Tuesday, July 21, 8:30 pm**

Featured performers are Vietnamese musician Lu-Lien, and Kinnara Taiko, Japanese-American Buddhist drumming ensemble.

One of Vietnam's top musicians, Lu-Lien is famous in his country as a composer, instrumentalist, poet, playwright, and actor. He has been performing traditional Vietnamese music for 40 years, and is largely self-taught. Before coming to the U.S. in 1975, Lu-Lien toured throughout the Far East, Southeast Asia, North and Central Africa, Europe, and North America. Now, besides teaching private students, Mr. Lu-Lien gives many performances for the Vietnamese community in Southern California. Tonight we'll hear this master musician perform music for *dan co* (2-string fiddle), *dan tranh* (zither), *ty ban*, and *dan san* (lutes).

Following that, from Senshin Buddhist Temple, Los Angeles, we present Kinnara Taiko. This drum ensemble is named after the celestial musicians of Buddhism. Although performed outside of a ritual context, Buddhist drumming is played to summon people and teach Buddhist ideas and attitudes. Kinnara Taiko is uniquely Japanese-American, since it draws on Japanese taiko drumming, and also on American popular music according to the taste of the players. The sound is powerful, with approximately 20 drums, as well as bells, flutes, and shank shells (similar to conch shells).

Attend this concert in person! Admission is free, but seating limited. Call 213/877-2711 during business hours. KPFK is located at 3729 Cahuenga Blvd. West in North Hollywood. Produced by Lois Vierk.

- tronic Music from Austin, Texas.
- 2:00** Alan Watts. "Learning the Human Game," conclusion. From MEA, Box 303, Sausalito, CA 94965.
- 3:00** The Afternoon Air. We open with news headlines with Marc Cooper and open phones; *Organic Gardening* with Will Kinney and Barbara Spark; *Dealing* with Barbara Cady; Dr. Gary Richwald's *The Body Politic*; and Calendar with Terry Hodel.
- 6:00** The Evening News.
- 6:45** Comment: Charles Morgan.
- 7:00** Open Journal.
- 8:00** Labor Scene. Sam Kushner.
- 8:30** Family Tree. Left open for late-breaking events concerning the Black community. Sylvester Rivers is producer/host.
- 9:00** Chapel, Court, and Countryside. Joseph Spencer shares his expertise on early music, its instruments, and performance practices.
- 10:30** In Fidelity. A parade of recordings of musical as well as audio interest, led and also reviewed by Lawrence Vittes, audio writer and record distributor. Mr. Vittes will be on hand to mix it up with listeners via open phones. Other topics as time allows. Peter Sutheim

- hosts.
- 11:30** The Late Night News.
- 12:00** am Something's Happening! Still working behind the dark curtain (see Program Notes column on "The Tao of Programming"). But Alan Watts will start things off, with "Learning the Human Game," concluding segment. From MEA, Box 303, Sausalito, CA 94965. Roy of Hollywood hosts.

## 21 Tuesday

- 6:00** Sunrise Concert. Carl Stone.
- 9:00** This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00** Folkscene. Howard and Roz Larman feature folk music from the British Isles.
- 11:00** The Morning Reading. We conclude Flann O'Brian's *The Third Policeman*. Reader is Dan Jacobsen.
- 11:30** Public Affairs Open Time.
- 12:00** Noon Concert: At the Keyboard, with Leonid Hambro.
- 2:00** The Afternoon Air. Today, a talk given by William Sloane Coffin at the Interfaith Center to Reverse the Arms Race. At

3:00, news headlines with Marc Cooper, followed by Len Shapiro with *Downtown Politics*; Liz Lloyd with *American Indian Airwaves*. Then, a rebroadcast of *Deconstructing Jonestown: A Conversation with Daniel Ellsberg*, followed by an interview with E.P. Thompson on E.N.D. Jim Berland with a Report to the Listener; Calendar with Terry Hodel.

- 6:00** The Evening News.
- 6:45** Open Journal.
- 7:30** Help Is on the Way. An examination of the mental health profession conducted by host Steve Portuges. Phone-ins from callers.
- 8:30** World Series X: A Double Concert, tonight featuring Vietnamese musician Lu-Lien; to be followed by Japanese-American Buddhist drumming by the Kinnara Taiko ensemble. You are cordially invited to attend this special concert in person. Seating is limited for this free event, and reservations are recommended. Call 213/877-2711 during business hours. KPFK is located at 3729 Cahuenga Blvd. West in North Hollywood, just off the Lankershim exit of the Hollywood Freeway. For more details about the artists performing this evening, please consult the accompanying box!
- 10:30** The Music of South Asia. Harihar Rao.
- 11:30** The Late Night News.
- 12:00** am Something's Happening! A valiant attempt will be made to express the moment of now, whatever that happens to be. Roy of Hollywood is your spontaneous host.

## 22 Wednesday

- 6:00** Sunrise Concert. Carl Stone.
- 9:00** This Morning. News, Commentary, Read All About It, Calendar with Terry Hodel.
- 10:00** Folkdance with Mario!
- 11:00** The Morning Reading. Thomas Mann's *Death in Venice*. This classic tale of decadence and desire is read by Eric Braden. Produced for KPFK by Jay Kugelman.
- 11:30** Public Affairs Open Time.
- 12:00** Noon Concert: The William Malloch Programme.
- 2:00** The Afternoon Air. *Theater Beat* with Ray Tatar; then,

a talk by Dallas Smythe recorded at the Critical Communications Conference: The Ideology of Terror; at 3:00, news headlines with Marc Cooper, open phones, followed by *Feminist Magazine*, featuring news, features, interviews, music. Produced by Helene Rosenbluth. Terry Hodel with Calendar.

- 6:00** The Evening News.  
**6:45** Comment: Charles Morgan.  
**7:00** International Journal. News and features focussing on the latest developments in world politics.  
**7:30** Up from the Ash Grove. Ed Pearl hosts.  
**9:00** Cool Million, by Nathaniel West (Part 3). Continuing with a radio adaptation of West's classic satire of "The American Way," rugged in-

dividualism, rising to the top, and other 19th century social myths. Performers include Bill Hunt, Gladys Carmichael, Joe Hudgins, and Eleanor Graham. Produced and directed by Paul Vangelisti for KPFK.

- 10:00** The Big Broadcast. A Salute to Ronald Coleman on Radio. First, *Screen Guild Players* (10/5/50), CBS, "Champagne for Caesar," 1 hour. Then, "Halls of Ivy" (NBC, 1/20/50). Bobb Lynes hosts.  
**11:30** The Late Night News.  
**12:00** am Something's Happening! Open month continues—see Program Notes column for reasons why. Roy of Hollywood hosts.

## 23 Thursday

- 6:00** Sunrise Concert. Carl Stone.  
**9:00** This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.  
**10:00** Folkscene. Featured guest today is "The Traveling Man" Roy Bookbinder, with some fine blues and ragtime music. Howard and Roz Larman host.  
**11:00** The Morning Reading.  
**11:30** Public Affairs Open Time.  
**12:00** Noon Concert: Chapel, Court,

and Countryside. Early music with host Joseph Spencer.

- 2:00** The Afternoon Air. Special rebroadcast of our Peace Festival Teach-In: Suzi Weissman coordinated this series of talks on the arms race. Speakers included Roscoe Lee Browne, Bob Brenner, Dave Dellinger, William Green, Carl Boggs, Bob Edelman, Don Lazere, Bruce Mussel, Clare Spark, and Maury Weiner (originally heard April 20, 1981). At 5:00, *The Wizards* with more on energy, with Miguel Pulido. Then, Terry Hodel with Calendar.  
**6:00** The Evening News.  
**6:45** Bilingual Open Journal.  
**7:00** Enfoque National. National news in Spanish.  
**8:00** Pacifica Presents.  
**9:00** Boston Symphony: Live in Concert. Paine: *Mass in D*. Phyllis Bryn-Julson, soprano; D'Anna Fortunato, mezzo-soprano; John Aler, tenor; John Cheek, bass-baritone. With the New England Conservatory Chorus, Lorna Cooke de Varon, conductor. Gunther Schuller conducts. Stereo. Recorded using the Dolby A Noise Reduction System. Program subject to change. William Pierce hosts.  
**11:00** Janus Company Radio Theatre.  
**11:30** The Late Night News.  
**12:00** am Something's Happening! Spoken arts as three coins, a billion stars, or intuition dictate. Roy of Hollywood is intermediary.

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## 24 Friday

- 6:00** Sunrise Concert. Carl Stone.  
**9:00** This Morning. News, Blase Bonpane Commentary, Middle East in Focus with Michel Bogopolsky and Sarah Mardell, and Terry Hodel with Calendar.  
**10:00** Independent Music.  
**11:00** The Morning Reading.  
**11:30** Public Affairs Open Time.  
**12:00** Noon Concert: Soundboard. Today, Baroque Lute Music, as performed by Hopkinson Smith, Toyohiko Satoh, David Rhodes, Michael Schaeffer, and others. John Wager-Schneider hosts.  
**2:00** The Afternoon Air. TGIF: *Just a Minute: The World this Week*. Discussion of cur-

rent events in world and national politics and culture by KPFFK staff members and special guests. Fresh and spontaneous! Listeners are invited to call in. At 3:30, Clare Spark and Marc Cooper with *News-watch*, a weekly examination of the media and its coverage of the news. Open phones. Claudia Fonda-Bonardi and Laurien Alexandre with *Media Watch*, analysis of media strategies with interviews of alternative media practitioners. Calendar with Terry Hodel.

6:00 **The Evening News.**

6:30 **Open Journal.**

7:00 **The Health Department.** Technology transfer is often viewed as vital to improving the status of people in developing countries. How is the industrial world handling technology transfer? Is the gap closing or widening? And what are the consequences for world stability and world peace? Some perspectives on the problem, produced by Al Huebner.

8:00 **Le Jazz Hot & Cool.** John

10:00 **Hour 25: Science Fiction.**

12:00 **am Straight, No Chaser.**

2:00 **am Listen to this Space. . .**

## 25 Saturday

6:00 **Morning of the World.** Lois Vierk hosts a program of music from around the world.

7:30 **Music of South Asia.** With Harihar Rao.

8:30 **The Nixon Tapes.** No relation! Tom presents some music that you very well may or may not have heard before based on a theme.

9:30 **Halfway Down the Stairs.**

10:30 **From This Point Forward.** Joel Gayman hosts a program about theory and strategy for the '80s and beyond. Guests. **Backstreet Affair.** American music culled from host Linda Mack's large but strange record collection.

12:25 **Weekend Calendar.** Terry Hodel.

12:35 **The Car Show.**

2:00 **Ballads, Banjos, & Bluegrass.** Today's program emphasizes the Black or "blues" influence in bluegrass and oldtime country music, featuring Bill Munroe, Doch Boggs, and others. Tom Sauber hosts.

3:00 **We Call It Music.** Jim Seeley hosts.

4:00 **Jazz Omnibus.** Ron Pelletier.

6:00 **The Saturday News.**

6:30 **The Well-Tempered Wrecker.** Jed Rasula.

7:00 **The American Mercury.** Host Mike Hodel with a journal of popular culture, examining H.L. Mencken's observation "Nobody ever went broke underestimating the taste or intelligence of the American public."

7:45 **Fictions:** Judy Taylor.

8:00 **William Malloch Programme.**

10:00 **Imaginary Landscape.** Music for clay flutes, featuring instruments designed and built by Susan Rawcliffe. Works by Richard Amromin, Barney Childs, and others. Recorded at the Los Angeles Institute of Contemporary Art, December 7, 1980.

This broadcast made possible by a grant from the National Endowment for the Arts.

Carl Stone hosts.

12:00 **am The Marriage of Heaven and Hell.** Jimm Cushing hosts a blend of conversation, poetry, and eclectic music. Guests, open phones.

2:00 **am 2 O'Clock Rock.** Andrea 'Enthal and sometimes a guest play avantrock which may be punk or new romanticism or technorock or avant garde or even noise.

## 26 Sunday

6:00 **Gospel Caravan.** Prince Dixon.

9:00 **Bio-Cosmology.** Jack Gariss.

11:00 **Dorothy Haaley.** Marxist commentary, guests, open phones.

12:00 **Many Worlds of Music.**

1:00 **Tenor of the Times.** Host Fred Hyatt restores to your auditory sensibilities the remarkable art of the dramatic Italian tenor of yesteryear, Giovanni Zenatello.

1:30 **The Sunday Opera.** Haydn's *Orlando Paladino*. Featured soloists include Arleen Auger, Elly Ameling, Gwendolyn Killebrew, George Shirley, Claes H. Ahnsjo. The Orchestre De Chambre De Lausanne is conducted by Antal Dorati. Philips 6706 029.

5:00 **Beyond the Fragments.** Carl Boggs with an examination and analysis of international

political developments. Open phones, guests.

6:00 **The Sunday News.**

6:30 **The Science Connection.** Steve and Vera Kilston host.

7:00 **Preaching the Blues.** Blues, black gospel, and boogie woogie. New releases and reissues will take up the first half hour; then we'll listen to recordings by this week's featured artists, including Buddy Guy and Roy Milton. Mary Aldin hosts.

8:30 **IMRU / Gay Radio Collective.** News, features, calendar.

9:30 **Folkscene.** Traditional and contemporary folk music featuring live performances, interviews. Hosted by Roz and Howard Larman.

12:00 **am Smoke Rings.** John Breckow with jazz and conversation.

## 27 Monday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Phyllis Bennis Commentary, Read All About It, Terry Hodel with Calendar.

10:00 **Folkdance with Mario!**

11:00 **The Morning Reading.** Continuing with Thomas Mann's *Death in Venice*. Reader is Eric Braden. Produced by Jay Guelman.

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- 11:30 Public Affairs Open Time.  
12:00 Noon Concert: **Music of the Americas.** Today, Rosalind Rees sings the vocal music of William Shumann (via CRI records), and the chamber music of Warren Benson, also on CRI. John Wager-Schneider hosts.
- 2:00 Alan Watts. "Web of Life," part 1 of a 4-part seminar. The opening of our senses to the marvelous system of interconnections between the individual organism and the cosmos, which gives us the feeling of being literally one body with the external world. From MEA, Box 303, Sausalito, CA 94965. (Rebroadcast tonight on *Something's Happening!*)
- 3:00 The Afternoon Air. News headlines with Marc Cooper, open phones; learn about *Organic Gardening* with Barbara Spark and Will Kinney; *Dealing* with Barbara Cady; Ida Honorof with *Consumer Awareness*; and Calendar with Terry Hodel.
- 6:00 The Evening News.  
6:45 Comment: Charles Morgan.  
7:00 Open Journal.  
8:00 Labor Scene. Sam Kushner.  
8:30 Family Tree. Blood/Cuz: looking at gangs in Los Angeles. Produced by Sylvester Rivers.  
9:00 Chapel, Court, and Countryside. Early music presented by host Joseph Spencer.
- 10:30 In Fidelity. The number of people doing scientific, impartial, noncommercial research into audio matters can be counted on the fingers of a very few hands. These two jolly gentlemen, Stanley Lipshitz and John Vanderkooy, are, like Dr. Toole on the May 13 *In Fidelity*, are from Canada (University of Waterloo, Ontario). They have teamed up to produce some significant research, considerable controversy, and—in this tape—stimulating conversation about audio space, perception, and measurement. Peter Suthem hosts.
- 11:30 The Late Night News.  
12:00 am Something's Happening! Alan Watts on "Web of Life," part 1 of a 4-part seminar (see details, 2 pm listing). From MEA, Box 303, Sausalito, CA 94965. Open night til 6. Roy of Hollywood hosts.

## 28 Tuesday

- 6:00 Sunrise Concert. Carl Stone.  
9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00 Folkscene. Today, French folk music. Howard and Roz Larman host.
- 11:00 The Morning Reading. Continuing with Thomas Mann's *Death in Venice*. Reader is Eric Braden. Produced for KPFK by Jay Kugelman.
- 11:30 Public Affairs Open Time.  
12:00 Noon Concert: **At the Keyboard**, with Leonid Hambro.
- 2:00 The Afternoon Air. Open time til Marc Cooper brings in news headlines at 3:00; then, *Down-town Politics* with Len Shapiro; open time til Calendar time with Terry Hodel.
- 6:00 The Evening News.  
6:45 Open Journal.  
7:30 Help Is on the Way. Issues and analysis surrounding the mental health profession. Host is clinical psychologist Steve Portuges. Open phones.
- 8:30 Tuesday Evening Concert. Tonight, another concert taped live at the New Music America Festival '81 held earlier this year in San Francisco. Featured performers include John Adams (solo piano); League of Automatic Music Composers (micro-computer-performance); Joe McPhee (sax and reeds, free improvisation); Robert Ashley (dramatic narrative with band); and Peter Garland.
- 10:30 The Music of South Asia. Host is Harihar Rao.  
11:30 The Late Night News.  
12:00 am Something's Happening! Don't ask! (Roy of Hollywood.)

## 29 Wednesday

- 6:00 Sunrise Concert. Carl Stone.  
9:00 This Morning. News, Commentary, Read All About It, Calendar with Terry Hodel.
- 10:00 Folkdance with Mario!  
11:00 The Morning Reading. More of Thomas Mann's *Death in Venice*, produced for KPFK by Jay Kugelman, and read by Eric Braden.
- 11:30 Public Affairs Open Time.

- 12:00 Noon Concert: **The William Malloch Programme.**
- 2:00 The Afternoon Air. Ray Tatar with *Theater Beat*; open time til 3:00 and news headlines with Marc Cooper, open phones. Helene Rosenbluth's *Feminist Magazine*, featuring news, interviews, music; Terry Hodel with Calendar.
- 6:00 The Evening News.  
6:45 Comment: Charles Morgan.  
7:00 International Journal. Weekly news magazine examining the latest developments in politics around the world.
- 7:30 Up from the Ash Grove. Ed Pearl hosts.
- 9:00 Cool Million, by Nathaniel West (Part 4). Conclusion of this radio adaptation of West's classic satire of "The American Way," rugged individualism, and other American myths. Performed by Bill Hunt, Gladys Carmichael, Joe Hudgins, and Eleanor Graham. Produced and directed for KPFK by Paul Vangelisti.
- 10:00 The Big Broadcast. Best of the Big Broadcast: summer repeat of favorite shows of the past. Bobb Lynes hosts.
- 11:30 The Late Night News.  
12:00 am Something's Happening! How is it be you? Spoken arts til 6. Stay up with Roy of Hollywood.

## 30 Thursday

- 6:00 Sunrise Concert. Carl Stone.  
9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00 Folkscene. Special guest today is "The Tennessee Songster" Sparky Rucker. Hosted by Howard and Roz Larman.
- 11:00 The Morning Reading. Thomas Mann's *Death in Venice*, as read by Eric Braden. Produced for KPFK by Jay Kugelman.
- 11:30 Public Affairs Open Time.  
12:00 Noon Concert: **Chapel, Court, and Countryside.** Joseph Spencer with a program of early music, its origins and instruments.
- 2:00 The Afternoon Air. CARASA Reproductive Rights Teach-In: Rebroadcast. Speakers included Joan Vogel, Sherna Gluck, Ramona Ripston, Louise Sherley, Debbie Freeman, Maria Rodri-



guez, Betty Brooks, and Drucilla Cornell. All gave stirring presentations at our May 14 teach-in. Here it is again: discussions of when abortion was illegal, the Right and abortion, sterilization abuse, the right to have children, and free love. At 5:00, *The Wizards* discuss "Navstar" with a representative from the U.S. Air Force. Terry Hodel with Calendar.

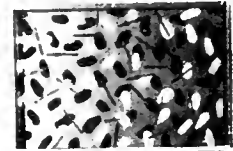
- 6:00 The Evening News.
- 6:45 Bilingual Open Journal.
- 7:00 Enfoque National. National news in Spanish.
- 8:00 Pacifica Presents.
- 9:00 Boston Symphony: Live in Concert. Boccherini/Berio: *La Retirata Notturmo di Madrid*, Haydn: *Symphony No. 94 in G*, "Surprise"; Copland: *Short Symphony*; Scriabin: *Symphony No. 5* "Prometheus: Poem of Fire," op. 60. Dennis Russell Davies conducts. Stereo. Recorded using the Dolby A Noise Reduction System. Program subject to change. Hosted by William Pierce.
- 11:00 Janus Company Radio Theatre.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! Is it working?

## 31 Friday

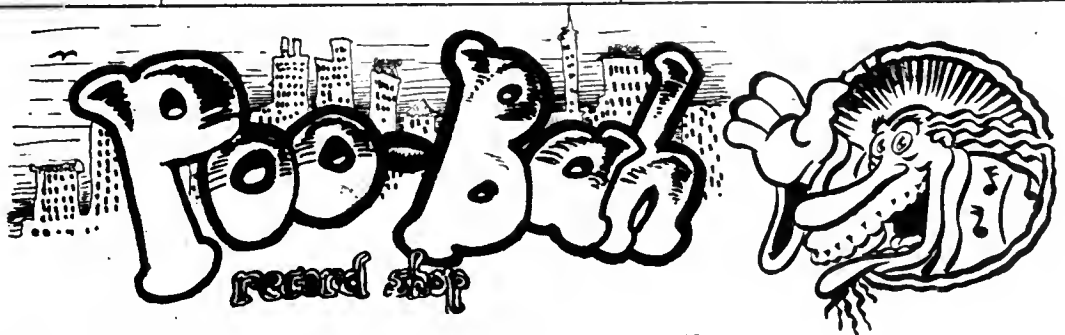
- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Blase Bonpane Commentary, Middle East Press Review, Terry Hodel's Calendar.
- 10:00 Independent Music.
- 11:00 The Morning Reading. Thomas Mann's *Death in Venice*, as read by Eric Braden. Produced for KPFK by Jay Kugelman.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: Soundboard. Latin Guitar day, when Richard Stover shares his library, to our delight. Listen in and hear what El Gringo has in store for us from South of the Border. John Wager-Schneider hosts.
- 2:00 The Afternoon Air. Opening up with *Just a Minute: The World this Week*, in which KPFK staff and selected guests discuss national and international politics and culture. At 3:30, Marc Cooper and Clare Spark with *Newswatch*, with listener participation in the examination of mass media and the news. *Media*

Watch with Claudia Fonda-Bonardi and Laurien Alexandre. Terry Hodel with Calendar.

- 6:00 The Evening News.
- 6:30 Open Journal.
- 7:00 The Health Department. Old age should be a time to slow down and enjoy life, to pass on one's knowledge and skills. But all too often old age brings poverty and neglect. In the workplace, the family, the mass media, the health care system, attitudes and practices work against the elderly. Tonight, a program that focusses on ageism, hosted by Al Huebner.
- 8:00 Le Jazz Hot & Cool. With host John Breckow.
- 10:00 Hour 25: Science Fiction. Mike Hodel and guests.
- 12:00 Straight, No Chaser. Jay Green hosts.
- 2:00 am Listen to this Space...



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# Thinking Pacifica

*Just what is the "Pacifica Charter" so often mentioned in these pages and on our air? The term refers to Pacifica's Articles of Incorporation and Certificates of Amendment to the Articles, which are in the form of certification. The paragraphs below extract from these certificates the actual Articles governing the nature and conduct of the Pacifica Foundation.*

I.  
The name of this Corporation shall be: Pacifica Foundation.

II.  
The purpose of this Corporation shall be:

A. To establish a Foundation organized and operated exclusively for educational purposes, no part of the net earnings of which inures to the benefit of any member of the Foundation.

B. To establish and operate for educational purposes, in such manner that the facilities involved shall be as nearly self-sustaining as possible, one or more radio broadcasting stations licensed by the Federal Communications Commission and subject in their operation to the regulatory actions of the Commission under the Communications Act of 1934, as amended.

C. In radio broadcasting operations to encourage and provide outlets for the creative skills and energies of the community; to conduct classes and workshops in the writing and producing of drama; to establish awards and scholarships for creative writing; to offer performance facilities to amateur instrumentalists, choral groups, orchestral groups and music students; and to promote and aid other creative activities which will serve the cultural welfare of the community.

D. In radio broadcasting operations to engage in any activity that shall contribute to a lasting understanding between nations and between the individuals of all nations, races, creeds,

and colors; to gather and disseminate information on the causes of conflict between any and all of such groups; and through any and all means compatible with the purposes of this Corporation, to promote the study of political and economic problems and of the causes of religious, philosophical, and racial antagonisms.

E. In radio broadcasting operations to promote the full distribution of public information; to obtain access to sources of news not commonly brought together in the same medium; and to employ such varied sources in the public presentation of accurate, objective, comprehensive news on all matters vitally affecting the community.

III.  
This Corporation, contemplating no pecuniary gain or profit to the members thereof, has no capital stock.

IV.  
This Corporation shall have perpetual existence and shall possess all the powers provided for in Section 597 of the Civil Code of the State of California.

V.  
The principal office for the transaction of the business of this Corporation shall be located in the County of Los Angeles, State of California.

VI.  
The number of Directors of this Corporation, to be known as the Committee of Directors, shall be five (5). Special authority is hereby delegated to the members of this Corporation to change the number of Directors thereof at any time by the adoption of a By-law to that effect.

VII.  
The authorized number and qualifications of its members, the different classes of membership, if any, and the property, voting and other rights and privileges of each class of membership shall be set forth in the By-laws of the Corporation, and no member of this Corporation shall ever be liable to said Corporation for any dues or assessment beyond the membership fee provided for at the time of his admission to membership in said Corporation.

VIII.  
All the property of this nonprofit Corporation, whether presently owned or held or hereafter acquired, is irrevocably dedicated only to charitable purposes and to the purposes of operating one or more noncommercial educational FM broadcasting stations as defined in Section 225.5 of the California Revenue and Taxation Code, and upon the liquidation, dissolution, or abandonment of this Corporation none of its property shall inure to the benefit of any individual or private person but all such property shall be distributed to a fund, foundation or corporation organized and operated for charitable purposes or for operating one or more noncommercial educational FM broadcast stations or one or more educational television stations, as aforesaid, and whose property is irrevocably dedicated only to exempt purposes as specified in Section 214 of the California Revenue and Taxation Code.

Original Articles of Incorporation  
filed August 24, 1946.

# Program Notes

## THE TAO OF PROGRAMMING, or WHAT'S HAPPENING ON SOMETHING'S HAPPENING!

When one examines any natural development closely enough, one invariably observes fundamental discontinuities. In better words—we jump as we grow. And that's what will be happening on *Something's Happening!* during the months of July and August. This note will attempt to explain my position in the hope of informing night listeners in some detail, and thus avoid having to "explain myself" to countless phone callers.

The basic goal of the *Something's Happening!* program was to provide a mass audience for KPFK without compromise in programming. The basic "goal" of the programming has been to reflect a point of view of many points of view, to be synthesized in the mind of the listener when things ran right. Also, of course, we wanted to have fun, be informed, and enjoy radio as radio lovers: to experience the medium as an environment, and to enhance one's environment.

The Producer, who is me of Hollywood, has taken painstaking care to utilize the *Folio* listings as integral parts of the program. The *Folio* added to the program be providing program information, addresses and phone numbers which might be of interest to listeners of a particular program, secret words, indication of fundraising periods, and an occasional reference point for in-jokes. I still feel the *Folio* is an integral part of the program. However, there will be no detailed listings for the months of July and August. We shall, in short, be delving into the Tao of programming.

For the past several months, I have been noticing a rut developing in the program. The Producer's considerable clerical skills were overtaking the creative imagination in the planning of

the programs. In the space of a couple of hours, he skilfully consulted numerous lists, piles of tape boxes, files, shelves, and offices, and brought together, as pegs in slots, the program listings. A good method, but one that misses the mark. And any kind of stagnation does not belong on 90.7.

With the advent of Marc Cooper as News Director, Helene Rosenbluth as Public Affairs Director, and Clare Spark as (finally, a) Program Director, a new power and creative flowering has occurred in the day time. And the night people have begun to fall behind in the repeat of the best of the day programs. The necessity for a closer communication between the day and night has become apparent. At this writing we haven't yet heard the El Salvador Teach-In II, Women's rights teach-in, occupational hazards special, Mexican-American relations conference, and more. We need more space to keep up now.

Not to forget the world; things are changing radically and fast. At least they appear to be. The program scheduled for tonight, which looked like real dynamite two months ago when the copy was written, tonight looks like a firecracker in the face of two months of world events which have changed things around.

And mostly, as the Producer for the last 4½ years, and creator of the program, I wish and need to be able to spend more time quietly at

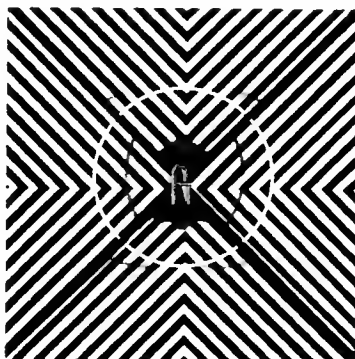
the control board, awaiting the imaginary ear to dictate the next moment of the mutual exploration and experience of the listener and producer. In this way I will be able to learn how to restructure the program in the future. Two months will be needed as the August (2nd month) programming will have to be planned before the beginning of July's experiments, and conclusions.

A pre-analysis brings up the following questions (which might become totally irrelevant during July): How much political news and public affairs should be on at night? How much light and heavy entertainment? Should music be more "serious" and varied as to type and culture? Should open nights be changed into open hours in each night's schedule? Move live? More intellectual? More or less old radio? How much of the program should be weekly scheduled repeat programs from the day? How about dual hosts or rotating second hosts? Should open phones be increased or decreased? What about the psychics? Should open phones be changed to one-hour periods on several nights, or kept as one slot? Should we rebroadcast commentaries?

The relief of *Eclectica* from my schedule gives me new freedom and energy to concentrate on the night show. Changes are coming, and we'll find out together what they will be.

So apart from Alan Watts, left in the schedule because of the huge listener support given for his talks, *Something's Happening!* will be played by ear, and without detailed listings in the *Folio* for the months of July and August. I hope to emerge with September listings reflecting a new power, insight, and creativity for the night listener.

Roy Tuckman





# Airwaves

*Last April KPFK aired two programs on the late Phil Ochs which differed in their interpretation and analysis of Ochs' life and work. Some of those differences are discussed here, as producers Ed Pearl and Marc Cooper explain their respective positions. Both documentaries will be rebroadcast as part of our July 4 weekend celebration of American music: Pearl's show on Friday, July 3, at 4 pm; Cooper/Spark's on Saturday, July 4 at 4 pm.*

Clare Spark and Marc Cooper's April show on Phil Ochs did a great disservice both to the artist and to the movement of which he was a part. From beginning to end, the show was filled with innuendo, never fulfilled promises to show Phil within the context of the movement of the '60s, and the most simplistic sort of psychological connections.

The title itself initiates a scurrilous attack. "The Making of a House Radical, a Doomed Project," suggests the term "house nigger," does it not?—implying Phil was a lackey of the war makers he fought all his life. The tag "Doomed Project" was a cheap take-off on Phil's death, as was the accenting of the word "suicide" in all three promos for the show.

There is almost never any context for the stream of accusations, and never a sense of how people were thinking and moving. A striking example of this is Clare's sarcasm about Phil's mourning the death of John Kennedy in 1963 and later, in 1965, seeing Kennedy as an initiator of the war in Viet Nam. The insinuation is that Phil was a hypocrite. Well, the vast majority of us who protested in '65 and '66 had been through exactly that same cycle of hope, despair, and disillusion over JFK, myself included. That's what radicalization is all about, is it not? Phil admitted it and sang it on behalf of hundreds of thousands.

Clare links Phil's ideology to childhood traumas. His Jewish doctor father was a failure, so he had to achieve. His family was unstable so he looked to the Glovers for a substitute family, but he had "intense relationships" only with a few young

men. (How does that fit with his close family relationship with young Jean Glover?) He almost fell off a ship as a kid, so "later he would be incredibly angry at people who didn't defend the helpless." I guess Ronald Reagan should have had the same experience. My point is that these terms, analyses, and connections are not seriously discussed, examined, or proven, but they set a framework of prejudice through which people will hear the show.

Phil is criticised on every level. He is accused of reducing social conflict in his songs to personal struggles between heroes and villains. Well, Woody Guthrie claimed that particular technique is responsible for the longevity of such ballads as John Henry, Jesse James, et al.

On the other hand "The Ringing of Revolution" is criticized as showing the revolution to be short in duration, with Phil as an outside observer; but almost every clarion anthem has that "final conflict" quality, and Phil's fifteen years of conscious work within the movement should indicate his dedication as co-worker, not outsider. For example, Phil was a major organizer of the 1967 Century City protest, the largest and most central demonstration against the war ever held in this city. I cannot recall another artist who organized such an event around Los Angeles. More typically, George Harrison, with other artists, record company executives, and several promoters organized the Concert for Bangladesh, which specifically excluded "politics" from that event, but only raised money for food, thereby implicitly accepting the system which produced the starvation, while they put out a hot record at the same time. Phil rejected this traditional glossy cop-out of the music industry, typical of Phil, but harmful to his career.

Most of the show indicates Marc and Clare were the outsiders, not Phil. The only personal experience related is Marc's, in 1971 in Chile, where he describes the alienated and foolish doings, not of Phil, but of Jerry Rubin. Why bother with such an incongruous and lengthy story except to have it rub off on

Phil, who was there at the same time and was a friend of Jerry's? Marc then concedes, after that attack, that Phil was spending time with the great left songwriter Victor Jara. But even that redemption is taken back by relating "a similar incident (to Rubin's) with Phil," when he joined a campus takeover by radical students in Uruguay. I'm not in a position to judge Phil's political propriety in this action, but it certainly required the courage and attachment *opposite* to that of Rubin, not at all similar, as Marc accused. At an earlier point, Clare scoffs at Phil's ego for trying to talk the Chicago cops into joining the 1968 demonstration. Whether or not that was a reasonable expectation, hundreds of thousands of people *at that time* were trying to talk to the police, soldiers, etc. Phil's close-up encounter with those particularly brutal police was, again, an act of tremendous courage and conviction.

In listening to my tape of the program I am struck by the producers' detachment from the music and its place in people's hearts. There is never a single mention of the aesthetics of the music, never a sense of either Clare or Marc being caught up in the songs, the rhythms, the poetry. The tremendous applause again and again catches the dynamic between Phil and all of us who needed and sustained him. It is literally absent from this show. Like doing a two-hour program on Woody Guthrie, Paul Robeson, or Pete Seeger's psychological imbalances and political mistakes. It misses the whole point.

The "House Radical" show has been offered to Pacifica for national distribution. It is so incomplete, misleading, and damaging that I think it incumbent upon KPFK at least to test it. My own show, *Up from the Ash Grove* on April 1 was a commemorative to Phil and included an hour-long interview by Studs Terkel in 1974 in which Phil gives his own story and development, and his sense of the movement as it and he changed throughout that period.

KPFK owes it to history to play both programs side by side and let people discuss them, or at least have the opportunity to weigh these utterly opposite understandings. I am perfectly willing to be there to talk about this matter, or to debate Clare, Marc, or anyone else. Phil Ochs' historical position in the great anti-war movement of the 1960's is simply too important to let this slide by.

Ed Pearl

Ed Pearl is mistaken in interpreting the tone of the program that Clare Spark and I produced on Phil Ochs. While it is true that we were at times critical of the movement that Phil was part of and of Phil himself, it should also be abundantly clear that our sympathies are directly linked to those of Ochs. I do not feel that constructive criticism of people and movements serves to discredit them; rather, it helps reinforce them and build them for the future.

Clare and I were not being sarcastic when we noted Phil's mourning of the death of JFK. We were simply pointing out how Phil and many others in the social movements of the 1960's were so much a product of our hegemonic cultural values that we could at once support the new revolution in Cuba and still mourn the death of the President who conspired to overthrow that revolution. What better example of this is there than the fact that Ochs at one time adorned his walls with posters of Fidel Castro and James Dean? And as you correctly point out, Phil gave graciously of his time and talents to organize and promote political events. But Ochs also maintained long-standing friendships with apolitical and reactionary music industry people in order to preserve the commercial aspect of his career. (His personal biography, as recounted by Marc Eliot, suggests explanations for his ambivalences.)

The reference to Ochs as "House Radical" does not imply that he ne-

cessarily tried to assimilate himself into the Establishment. It only points to his objective situation: at once radical and at the same time sharing some of the ideological and political precepts that underlie the basis of American capitalism.

At one point in your criticism, Ed, you accuse Clare of scoffing at Phil for trying to talk to the Chicago cops during the 1968 demonstrations. You defend that action by saying, rightly or wrongly, that thousands of others tried to do the same. You miss our point entirely: we were critical of Ochs precisely because we were critical of those thousands of others of us in the 1960's who were as naive as Phil. What in fact can be a more pathetic symbol of the innocence of the 1960's than to see film of young Americans being clubbed silly by police as they plead for understanding and flash peace signs?

If you will listen closely, Ed, to the rebroadcast of our program, you will find that your accusations are false. We do not at all detach ourselves from Ochs' moving music and poetry. In fact, we are moved to the point of being critical so that the tragic patterns of Ochs' life and of the 1960's movements are not repeated. As the struggle intensifies in El Salvador and Guatemala, and as the U.S. steps up its intervention in those countries, we hope the anti-war movement will not again have to learn from zero. We hope the experiences of the last decades have taught enough people that there is much redeemable in our American history, and that there is much that has to be discarded. One of those lingering *myths* of Americana is precisely that social movements and revolutions are *not* carried out by historical forces, social classes, and societal conditions, but rather by glorious and perfectly righteous individuals. Summing up our position on Ochs, we share fully his sentiments expressed in the "Ringing of Revolution." But we reject completely his imagery of brave individuals smashing the palatial windows of the last recalcitrant bourgeois. Ochs himself in the introduction of that song parodies his own lyrics, admitting they are rather

cinematic. We agree. We love the song. But we reject it as a model for social reform or revolution. Listen to the program again and you will hear our mourning for a dead brother who paid dearly for the tragic errors that many of us committed in the 1960's.

Marc Cooper



# Letters

The White House  
Washington, D.C.

Dear Mr. Stone:

Thank you very much for your recent letter in which you point out your opposition to the cut of the amount of money going for the National Endowment for the Arts. Although we may not share the same philosophy on budget cuts, we do appreciate hearing from you on your feelings.

We feel that the private sector will still continue a level of funding to cultural institutions that will make them able to perform many of the fine things they do for a local community.

Again, thank you very much for your views.

Lou Gerig  
Director of Media Liason

Dear People at KPFK,

I confess, I listened for about a year before subscribing. One of my major reasons for subscribing was Reagan's desire to cut back on arts funding (although most of your \$\$ comes from private sources). I think that he and his cohorts want to shut you up. I suspect that their efforts will only make more people subscribe and thereby increase your budget/voice. Very ironic.

On receiving the *Folio*: this is a testimonial. The *Folio* is great. I really wasn't expecting to get much out of it, but guess what, I didn't know that there was a sci-fi program before. I'm now one very happy sci-fi addict. Thanks to Mike Hodel for *Hour 25*.

To the people who are not behind a microphone: I am very impressed. Five days after I sent in my subscription (I didn't call), I received the May *Folio* and receipt.

News: You provide the best news service available! There is only one problem. I'm now so spoiled that I can barely stand to read a newspaper or read/watch/listen to the other

drivel that is commercially available. It is hard to have champagne taste in a world which is drowning in Ripple.

Excitement (attn: Clare Spark): In German *spannend* means exciting or thrilling, while the word for electrical voltage, *Spannung*, comes from the same root. It is, therefore, a particularly appropriate word to use for Free Speech Radio. I like getting to hear from people with whom I strongly disagree, as well as from those with whom I do agree. Clare Spark, I disagree with you about 70% of the time; that is probably why I get such a kick out of listening to you. You have enlivened many afternoons.

Whatever happened to Lowell Ponte? I disagree with him sometimes, too, but enjoyed his commentaries.

I am a graduate student and teacher. KPFK is a wonderful source of information. Perpetual students and teachers take their good teachers where they find them. I find mine at 90.7.

I am not sure why, but I have always been a pacifist. There have been two big events thus far for me. First, when I was in the second grade and discovered the word "pacifist" It was exciting to know that my ideas were in the dictionary and therefore official. Second was discovering that there are more than a few Quakers, COs and me out there. Pacifica radio (which I came across by accident) gets all the credit for that. I used to think that pacifism was right, but politically/realistically unfeasible. I am beginning to think that there may be enough of us to DO something. Thanks for the inspiration! K.W.

KPFK,

If there is a revolution going on in any part of the world or personal existence, you are always there. Unfortunately, you recently canceled and reorganized some very needed revolutionary programming on Saturday nights. R. Meltzer probably had the most amazing music program in the world, and that's no joke!

Give Saturday night back to the Evolution of new music. We want *Hepcats from Hell* back, please. It was truly a new experience each week. It can't be found anywhere else on the dial. Love,

M. Marks

P.S. I like poetry, so don't get me wrong.

Dear Ms. Spark,

I have just read a bit tardily, perhaps, the joint statement you and Carl Boggs prepared for the May *Folio* on the role of the modern state.

Your development of the principle of state intervention in regulating the social system is admirable. As you point out, its functional change goes back before World War II in this country.

"Getting the government off our backs," as the Reagan administration states its aim, is, of course, the rankest kind of state intervention. The point is for whom and against whom is the apparatus of the state being used.

Milton Wineberg

*The following is a letter which Carl Stone read on the air during Sunrise Concert the last week in May. He asked for listener response, and received quite a bit—some of which is also reprinted here.*

Dear Carl Stone,

While I don't qualify as a serious student of music, I like classical music as background. I am a longtime listener and sponsor of KPFK.

I use the music in the morning slot as wakeup music. I have long felt that you do not pay attention to what people might be doing as they listen to the 6-9 am music. Compared to the programming of whoever preceded you, the music you play at this time is often ponderous and solemn, and—I think—inappropriate.

What prompts this letter, however, is what happened to me this morning.

My clock radio popped on to KPFK at 7 am and I heard very slow, repetitious organ music which continued until 7:33. You then identified it as a piece by Terry Riley. During the half hour it played, I was awake but felt almost paralyzed and unable to move. After it was over, by rushing, I could catch up with myself in order to start my day.

Music, we all know, has psychological and physiological impact. Please pay closer attention to the emotional tone that is generated by the music you play. I think it is particularly important in the mornings.

H.L., Los Angeles

Dear Carl,

Your morning program is one of the reasons I support KPFK, and I value it and listen to it regularly.

In response to that letter you aired this morning, I must confess that I, too, turned off the music she referred to, and on a small number of occasions when I found your choice of music inappropriate to my mood early in the morning.

Freedom to choose, that's what it's all about, and I do grant you that freedom because, when it all boils down, I trust your exercise of it, and, besides, you choose what I rarely get to hear on any other station, whether I choose to listen to it or not.

I wish you the best always,

Robert Ginsberg

Dear Carl,

I feel impelled to respond quickly to the letter of the woman who requested that you turn the Morning Concert into a sort of "high brow" or "interesting" Muzak to balm her consciousness and entertain her unconscious dispositions while she dresses for her day. I repudiate this notion categorically!

If KPFK ever turns into a "high brow" Muzak I will certainly stop listening, and I have faith you will become bored (think of the god-awful responsibility), and if you become bored you will stop doing the programming, and that would be the greatest loss of all. My sponsorship is only a few dozens of dollars a year, but my need for KPFK and you is high. KPFK is the only true source of interesting and provocative exposure to the arts on the media in Los Angeles.

Please keep the programming in the fullest tune with what is meant by "First Amendment" Radio. Alternative outlets of the commercial and university variety provide plenty of miscellaneous Muzak. There is only one KPFK. Please maintain the music which interests and stimulates YOU, and we listeners can then participate in our end of the dialogue. Thank you!

J. Gordon Nelson

Dear Carl Stone:

This is a vote for "slow-ponderous" . . . If there is one thing I DO NOT WANT in the morning it is lively, loud music. And what I like LEAST is a Horn Concerto (any kind of horn).

I do NOT listen to classical music as "background"—I *listen*—and if that sounds a little snobbish I don't care. I would no more consider reading *War and Peace* as a "background" to Beethoven's Ninth than I would the reverse.

Your program is enjoyable most of the time. Best wishes,

Regina Wright

Dear Carl Stone,

As one who *never* misses Morning Concert (or *Imaginary Landscape*), I can say that your taste is impeccable and I therefore leave the programming to you, be it Terry Riley, Bach, Gregorian Chant, raucous, slow, fast, quiet, loud. . . It is always stimulating and interesting. My knowledge of music has broadened perceptively since you began programming *your* choices, and I disagree with the lady who wrote she was "paralyzed" by Riley. Personally, I'm paralyzed by KFAC's commercials and their tedious, banal programming, which I refute completely. Again I say, your taste is such that I find no wrong, and long may you continue.

G. Prescott

Dear Carl Stone,

Just a note in response to the listener's letter you read on the air the other morning. . . Please keep your show just as it is. Don't feel obliged to program your music in accordance with the audience's biorhythmic cycles.

Yes, I suppose half an hour of Terry Riley might be a bit trying, but it's nice to be exposed to music like this; where else does it happen on local radio? I prefer your personal eclecticism to the programming-by-committee that seems to have taken over at KUSC, not to mention the increasing gabbiness of their announcers, which is what led me to KPFK in the am in the first place. I appreciate your good, far-ranging taste and lack of didacticism and pomposity. Keep it that way.

Incidentally, I just rejoined the KPFK fold after more than ten years as a non-subscriber, and your pleasant wake-up show was in large part responsible.

Jared Rutter

Dear Carl Stone,

My wife and I are in our 80's; we are so pleasantly occupied in reading, studying, learning (learning through KPFFK listening, as well as through books and magazines: El Salvador, Iran, McCarthyism, obscenities [Reagan, Falwell, nuclear and such]). Sunrise Concert, Leonid Hambro, live concerts and concerts in general, Charles Morgan and other commentators, news (not the insulting gibberish that is regular fare on television and other radio stations).

The delicate lassie who suffered a ½ hour paralysis on the account of slow organ music may be supporting KPFFK generously enough to entitle her to dictate Sunrise Concert programming. However, her selections might alienate enough others that KPFFK could ill afford her support on those terms. Please continue Sunrise Concert as per your custom. I am amazed and delighted with your variety of composers in all eras of musical history, the variety of vocal and instrumental compositions and, of course, performing artists. Our *Thank You* is long overdue; apology for failure in that regard. Salutations to *all* who huff and puff to make KPFFK a reality. Long live KPFFK independently!

Mr. & Mrs. V. Cawood

Dear Mr. Stone:

Please extend my sympathy to the lady who found difficulty propelling her body into action without the accompaniment of something more stimulating than an organ fugue.

Rejoice; there is hope for this lady! She can get both, yes BOTH motivation and direction from many other stations. In the classical vein, may I suggest she tune to KFAC, where each morning pulse-quickenng overtures and concerto excerpts are interspersed with lots and lots of lively commercials that might help her get things up, so to speak. These jingles are played frequently enough so that even the most passive listener will soon recognize the tunes and be able to sing along with them. What a refreshing flow of adrenaline! Further, decision-making for her will soon be a breeze. Our lethargic lady listener will know (through her repertoire of jingles) how to get the morning yuck out of her mouth; how to stretch her grocery dollar; and where to deposit the grocery dollar she saved. The list is endless, as are the jingles. Those who need such help deserve it.

As for me (and I hope the majority of your listeners), I thoroughly enjoy your selection of music and I urge you to continue playing it in the future. Thanks!

Vernon L. Dransfeldt

## SOUR APPLE TREE

*continued from page 11.*

these writers are Herbert Gutman, Carlo Duncan, T.J. Clark, Albert Boime, Nathan Irvin Huggins, Alan Wallach, Michael Rogin, Richard Slotkin, John Berger, Stuart Ewen, and Stuart Hall, to name a few. Their work, once encountered, cannot be ignored. Yet, the provocative and even inspiring contributions of these historians and critics have been largely confined to the pages of academic and other small-circulation publications. The public media discourse about the social meanings of the arts goes on without their "ways of seeing"—with the notable exceptions of Berger's four-part BBC-TV series of the same name, Robert Hughes' *Shock of the New*, and the best of Pacifica programming. When the best that has been thought and said about the relations between the arts and society is excluded from public life, public discussion over the fate of our culture is impoverished.

Feedback



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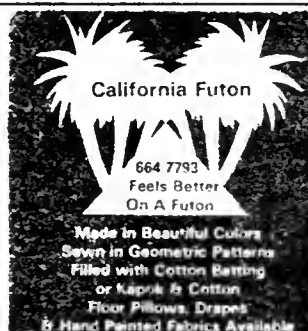
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move, giving us your name, old zip-code, and new address. There is an address form on the back page of the Folio that you can clip: it already has your current mailing label on its back. Always include your account number at the top of your Folio label for instant handling. Address changes that we get back from the Post Office cost us 25c apiece and frequently take a month to be returned to us.

## Prisoner Subscriptions.

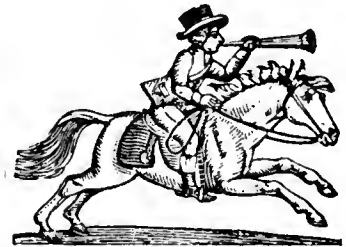
KPFK sends a free subscription to any prisoner upon request.

## Cassette Folios for the Print

**Handicapped.** The Folio is available on cassette (returnable) to all print handicapped subscribers. If you'd like to get the Cassette Folio, please tear off the address label on the back of your Folio and send it along with a note (or you may call). Within two months, you'll be receiving your complete program guide on cassette. The cassettes are returned to us at the end of each month to be re-used.

## Exchange Mailing Lists.

KPFK exchanges and rents its subscriber lists to other organizations of common interest (Channel 28, Ralph Nader, ACLU, etc.). If you don't want to be on exchange mailing lists, send your Folio label to the Subscriptions Department and ask for an "NJ" code. Your name will then be automatically excluded from all mailings except for the Folio and other communications from us.



MAIL COUPONS AND CHECKS TO KPFK,  
P.O. BOX 92900, LOS ANGELES CA 90009.

## New Subscription

- |   |  |
|---|--|
| <input type="checkbox"/> \$30/ year regular rate. | <input type="checkbox"/> \$15/ ½ year.   |
| <input type="checkbox"/> \$15/ year low income.   | <input type="checkbox"/> \$ 8/ ½ year.   |
| <input type="checkbox"/> \$75/ year Film Club.    | <input type="checkbox"/> \$40 down Film Club,<br>then bill \$5/mo., +\$5 service(\$80 total) |

## Gift Subscription

Check subscription rate above, and be sure to include BOTH the name and address of your gift recipient and your name, address, and current Folio label

## Film Club Conversion of Your Current Subscription

(\$15 credit given—new subscription for 12 months created.)

- |   |   |
|---|---|
| <input type="checkbox"/> \$60 Full payment. | <input type="checkbox"/> \$30 down, bill \$5/mo.<br>add \$5 service charge (\$65 total) |
|---|---|

Name

Address

City and Zip

# Volunteer Page

*They turn the station on and off, and make it go in between. They run errands, produce programs, engineer, stuff envelopes, answer phones, build things, help at off-air events—in other words, we couldn't exist without them. Those not listed elsewhere in the Folio are:*

Frieda Afary / Kamran Afary / Laurien Alexandre / Sheiron Allen / Marlene Alvarado / Richard Amromin / Gayle Anderson / Neza Azad / Greg Battes / Horace Beasley / Beverly Bernaki / Bruce Bidleck / John Bliss / Michel Bogopolsky / Carolyn Born / Michael Box / George Braddock / Helen Caputo / Lucia Chapelle / Louise Chevlin / BJ Clark / Peter Cole / Terry Craig / Peter Cutler / Loren De Phillips / Sande Dickerson / Dino Di Muro / Lisa Edmondson / Michael Elliott / Richard Emmet / Andrea Enthal / Marianne Finkelstein / Frances Fischer / Gordon Fitzgerald / Steve Fowers / Rosalie Fox / David Fradkin / Scott Fraser / Kevin Gallagher / Dave Gardner / John Glass / Gera Golden / Terry Goodman / Greg Gordon / Jane Gordon / Gail Valerie Griffin / Robert Griffin / Dan Halpert / Nancy Hamilton / Bill Handelsman / Burt Handelsman / Rich Hansen / Jim Harris / Virginia Harvey / Madeleine Herold / April Hill / Skip Hockett / Dennis Johnson / Michael Jondreau / Susan Judy Ella Kaumeyer / Hugh Kenny / Jens Klindt / Chuck Larson / Chris Lauterbach / Melanie Lewis / Roger Lighty / Ruben Lopez / Michael Lovelace / Elizabeth Luye / Iris Mann / Eva Marcus / Theresa Mazurek / Phil Medlin / Michael Miasnikov / Joan Midler / Steve Mitchell / Sam Mittelman / Thomas Moody / Toni Navarra / Nanci Nishimura / Juli Parker / Dow Parkes / Phoenix / Robert Portillo

Mike Powell / Belle Rabinowitz / Jan Rabson / John Ratliff / Wendy Ross / Mary Rousson / Edith Royal / David Royer / Leslie Sallee / Sheryl Scarborough / Lisa Schlein / Diane Schmidt / Celia Schwartz / Elliot Shifter / Rick Shea / Robby Shear / Pearl E. Shelby / Bob Sheldon / Lester Silverman / Robert Smartt / Helen Steinmetz / Arthur Stidfole / Catherine Stifter / Ron Straicher / Ed Thomas / Janet Thomas / Dave Thompson / Susan Tewes / Modestine Thornton / Elissa Tree / Brad Turrell / Roy Ulrich / Howard Vanucci / Andy Vavrek / Bill Vestal / Barbara Warren / John Watson / Suzi Weissman / Bert White / Jane Willits / Carrol Wills / Steve Wilson / Jim Witzer. . . and all others we may have inadvertently omitted.



## Plants Needed

Have you any house plants that need some loving care? Are you tired of talking to your philodendron and want someone else to do it? Did you know that plants love KPFF's music? Well, we could use *any* house plants for our front reception area. They'll get good care and be listening to KPFF all day long. So give a plant to the station—they (and we) will thank you for it. (By the way, only plants of a "legal" nature will be accepted.)

## Volunteer Valuation

I (being Bob Aldrich) received a letter from the Corporation for Public Broadcasting in response to a note I sent them back in February. It was in regards to pending legislation and allocation of matching funds for hours worked by volunteers at KPFF. The letter from Priscilla Weck (Special Assistant for Certification for CPB) said that funds are available for fiscal year 1982 and 1983. This means that if volunteers continue to list the number of hours worked at the station, we have a chance to get matching funds from CPB in proportion to hours worked. Quoting from her letter, "After [fiscal year 1982-3], no one knows. It all depends on how the new Financing Act reads. Right now, volunteer valuation is left in the Wirth bill and deleted from the Goldwater bill (two bills pending in Congress concerning allocation of monies to CPB)." So it looks as though we still *might* be able to get *some* monies from CPB even with the Reagan cuts. *Please* keep filling out the valuation logs. It could help in the long run make up some extra monies for new equipment, or something, in the future.



## moving?

Your Folio will NOT be forwarded automatically to your new address. It will be returned to us after a few weeks with your new address on it—probably not in time for the next Folio! So to avoid missing out, fill out this coupon and return it to us, with your current (old address label still attached on the reverse side.

### PLEASE PRINT!

Name \_\_\_\_\_

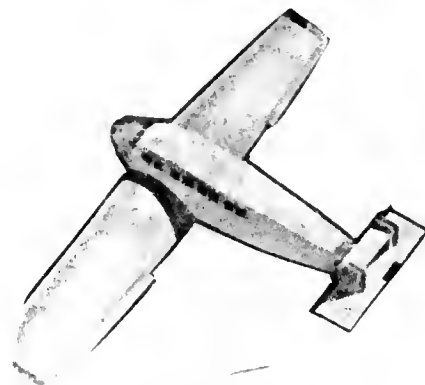
New Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: Subscriptions, KPFF, 3729 Cahuenga Blvd. West, No. Hollywood, CA 91604.

# TRAVEL WITH KPFFK



There is only one way to get the real flavor of what is happening in critical areas of revolutionary conflict—go there.

This was the thinking when KPFFK was alone among all commercial and non-commercial broadcast stations to inaugurate the first study-group tour to Nicaragua (by proximity close to El Salvador).

The study group, composed of KPFFK listeners and friends, returned on June 6, fully convinced that we who care must bear witness by our presence and search for truth. In Nicaragua, the group engaged in intensive dialogues (all recorded), with editors of the three major daily newspapers, government ministers, trade union leaders, women activists, church leaders, rural unionists, business spokespersons, U.S. Ambassador Pezullo, representatives of the El Salvador FMLN, and many more. Plans for the next study-group tour are shaping up: a 14-day journey to Poland, Hungary, German Democratic Republic, and France. Members of this study group will enjoy in-depth dialogues with trade unionists, academic-student activists, women leaders, prominent religious spokesmen, government ministers, political party representatives, etc.

All will be recorded and members of the group will participate in subsequent KPFFK broadcast programs.

The study-group must have at least 20 members to enjoy minimum travel rates. The tour will leave Sunday, October 4, and return October 18. The cost is approximately \$2,500, which includes all air and ground transportation, first class hotels, breakfasts, and dinner (few exceptions). Visa and Master Card acceptable.

If you are truly interested, act quickly—call KPFFK Tour Director Bill Bidner at 213/839-3752 for more information. If Bill happens to be out, call again—best time around 6 pm.

P.S. Within the next few weeks, KPFFK will broadcast special programs featuring the actual dialogues taped during the Nicaragua study tour. You will be informed, inspired, and shaken.

## KPFFK Folio

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